

**HISTORY OF MIZO MUSIC: ANTIQUITY
TO CONTEMPORARY TIMES**

THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

BY
T. VANLAL REMRUAT TONSON

DEPARTMENT OF HISTORY AND ETHNOGRAPHY
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Dedicated to my parents
Raltawna & Lalthangpuii

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TO WHOM IT MAY CONCERN

This is to certify that Mr T. Vanlal Remruat Tonson, Ph.D Scholar bearing Registration No. MZU/Ph.D/ 347 of 20.10.2010 has worked on the thesis entitled 'History of Mizo Music: Antiquity to Contemporary Times.' He has fulfilled all the criteria prescribed by the UGC (Minimum Standard and Procedure governing Ph. D Registration). He has also fulfilled the mandatory publication (enclosed) and completed Ph. D Course Work. This also certifies that the scholar has been admitted in the Department through an entrance test followed by interview as per clause 9 (i) & (ii) of the UGC Regulations 2009.

Dated, Aizawl,
The 18th October 2017

(Dr. KHWAIRAKPAM PREMJIT SINGH)
Supervisor

(Prof. JAGDISH LAL DAWAR)
Joint Supervisor

DECLARATION

I, T Vanlal Remruat Tonson, hereby declare that the subject matter of this thesis is the record of work done by me, that the contents of this thesis did not form basis for the award of any previous degree to me or to the best of my knowledge to anybody else, and that the thesis has not been submitted by me for any research degree in other University or Institute.

This is being submitted to the Mizoram University for the award of Doctor of Philosophy in History.

Dated, Aizawl,
The 18th October 2017

(T. VANLAL REMRUAT TONSON)

(Dr. LALNGURLIANA SAILO)
Head
Department of History & Ethnography
Mizoram University
Tanhril; Aizawl

(Dr. KHWAIRAKPAM PREMJIT SINGH)
Supervisor

(Prof. JAGDISH LAL DAWAR)

Joint Supervisor

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(T. VANLAL REMRUAT TONSON)
Department of History & Ethnography
Mizoram University

Abbreviations

BMS	: Baptist Missionary Society
CD	: Compact Disc
CD-ROM	: Compact Disc-Read on Memory
DC	: Deputy Commissioner
DVD	: Digital Versatile Disc
EEIC	: English East India Company
KTP	: Kristian Ṭhalai Pawl
LHDC	: Lushai Hills District Council
LSA	: Lushai Students Association
MNF	: Mizo National Front
MTV	: (i) Music Television; (ii) Mizo Tlangval
MZP	: Mizo Zirlai Pawl
PPV	: Protected and Progressive Villages
ṬKP	: Ṭhalai Kristian Pawl
WCMFMS	: Welsh Calvinistic Methodist Foreign Missionary Society
YLA	: Young Lushai Association
YMA	: Young Mizo Association

Chapter 1

Introduction

1.1 A historical sketch of Mizo

The English East India Company (EEIC), after the first Anglo-Burmese war (1819-26) sowed their seed of power in Northeast India, particularly Manipur, Cachar, and Brahmaputra Valley. Slowly, but steadily they expanded their power and occupied the Lushai Hills (now Mizoram) after the Chin-Lushai Hill expedition of 1889-90.

Different tribal cognate groups such as Lusei (Lushai),¹ Pawi (Lai),² Lakher (Mara),³ Ralte, Hmar, Paite, etc. inhabited Mizoram. History of demographic composition based on ethnic settlement during colonial times broadly shows while majority of Mizo cognate groups Lusei, Hmar, Paite, Ralte, etc. settled in north, east and west, the Lakher, Pawi and Chakma predominantly settled in southern part of Mizoram.

1.1.1 Formation of Mizo Identity: Role of Missionaries and Western Education

Various Christian missionaries: the Indian Aborigines Mission (also known as Arthington Mission),⁴ the Welsh Calvinistic Methodists Foreign Mission Society (known as the Welsh Presbyterian Mission or Welsh Mission or Presbyterian Mission),⁵ the Baptist Missionary Society (widely known as Baptist Mission) and the Lakher Pioneer Mission followed the colonial British India administration and established their headquarters in different parts of Mizoram. Among them, the Arthington Mission came

¹ Lusei is one of the Mizo ethnic groups, the British corrupted the term as Lushai which was used to address the people of the so-called Lushai Hills. Politically and administrative the term Lushai referred to the people of Mizoram but culturally it referred to Lusei, one of Mizo cognate groups.

² The correct name was Lai but the colonialist recorded as Pawi in which Lusei address the Lai and the colonial administration adopted the Lusei term.

³ The case is similar with Lai.

⁴ The official name of the mission was Indian Aborigines Mission but being sponsored by a millionaire Robert Arthington it came to be known and often referred Arthington Mission.

⁵ The church which sent the mission being Welsh Presbyterian Church, it was popularly known and often referred as Welsh Presbyterian Mission, Welsh Mission or sometimes Presbyterian Mission.

first and worked for almost four years from January 1894 to December 1897. They introduced writing in Roman script by adopting the Hunterian system and translated some western Christian hymns into Mizo, a small book on *Catechism, Gospel of Luke, Gospel of John* and *Acts*. When the mission work was about to stop, the Welsh Calvinistic Methodist Foreign Mission Society arrived in 1897 followed by the Baptist Missionary Society which came in 1903 and took over the southern part of Mizoram including the Pawi (Lai) area but not the Lakher (Mara⁶) area. The Lakher Pioneer Mission started working since 1907 Mara inhabited areas.

The colonial establishments and Christian missionary headquarters were started in Lushai dominated areas. These establishments played very important role in the formation and development of Mizo identity for the British India government and Christian missionaries played a pivotal role in the development of Lusei language and literature in the first half of the 20th century. Administrative communications and were instructions were carried out in Lusei while the medium of education was also Lusei, except in the Mara (Lakher) inhabited area. The Christian missionary missionaries took up education at the elementary level and the colonial government gradually withdrew the initiative it had taken but gave financial assistance to the missionaries.⁷ Interestingly, in the Mara inhabited area where the Lakher Pioneer Mission was operating the medium of education was Mara but the administrative language was still Lusei as it was under the Sub-Divisional Office of Lunglei. With such developments Lusei language, officially known as Lushai, became a *lingua franca* of various tribes of the Lushai Hills.

During colonial times, the nomenclature ‘Mizo’ was used as an inclusive non-official term for the people of Mizoram while ‘Lushai’ was an official term. However, the earliest known book in Mizo published in 1895 was *Mizo zir tirna Bu* (A Lushai Primer);⁸ an early colonial written work in 1898 was also *Mizo leh Vai Thon Thu*⁹ and a bulletin and a magazine published by the colonial government bore the names *Mizo*

⁶ The colonial officials in their records they mentioned the Mara as the Lakher. Therefore these two are possible to use interchangeably.

⁷No. 61 P.I./-2005 G dated Shillong, 1st March, 1904. from the Secretary to the Chief Commissioner of Assam to the Director of Public Instruction, Assam

⁸ By Arthington missionaries: JH Lorrain and FW Savidge, published on 22 October 1895 but revised as *Zirtanbu (Primer)* in 1896.

⁹ Collected and printed by J Shakespear, the earliest administrative colonial officer in the Lushai Hills.

*Chanchin Laishuih*¹⁰ and *Mizo leh Vai Chanchinbu*.¹¹ These may be taken as evidence for the existence a generic term for the Mizo. Moreover, the articles written by Mizo and published in the magazine *Mizo leh Vai Chanchinbu* usually used Mizo as an inclusive term for the people of Mizoram, the then Lushai Hills. An article published in the magazine about the foundation of the Lushai Students Association (LSA) also used Mizo as an inclusive term.¹² The nomenclature ‘Mizo’ was adopted with the formation of the first political party of Lushai Hills in April 1946.

In adaptation to the new social system brought by colonialism and Christianity, the people of Lushai Hills formed associations in the style of the western world. The first Lushai Students Association (LSA) was established on 24 October 1927.¹³ And after eight years gap on 15 June 1935 they again formed another association which is known as the Young Lushai Association (YLA). Interesting in the 1930s the Lushais chiefs formed the Lushai Chiefs Council. However, in September 1946 the Lushai Students Association was renamed as the ‘Mizo Zirlai Pawl’ (MZP) by adopting the indigenous and inclusive term Mizo in the place of Lushai as well as an indigenous nomenclature. Subsequently, the Young Lushai Association (YLA) also adopted ‘Mizo’ and was renamed as the ‘Young Mizo Association’ (YMA) in the next year.

In the independent India, the Lushai Hills was made as Lushai Hills District Council (LHDC) and it became a part of Assam State. But in 1954 the government made changed from LHDC to Mizo District Council. Thus, the term ‘Mizo’ had gradually been replacing the term ‘Lushai’ in government official records and public understanding too. Mizo, however, an inclusive term it had also become a synonym of Lusei (Lushai) when it comes to languages, customary practices, etc. and gradually supplanted other groups.

Thus, Mizo music in the common usage referred to the music tradition of Lushai (Lusei) in the pre-Christian or pre-Colonial period and music based on Lusei language

¹⁰ Handwritten cysclostyled, published in 1898 (probably in the month of July).

¹¹ Started to be published from November 1902 by J Shakespear.

¹² Buchhawna Khiangte, ‘Lushai Students Associastion,’ *Mizo leh Vai Chanchinbu* June 1925, pp. 129-132

¹³ ...

but contributed by different Mizo groups such as Lusei, Hmar, Paite, Pawi, etc. in the colonial period and thereafter.

1.1.2 Pre-colonial Mizo Migration and Settlement through Oral, Memory, and Folklore sources

In general writing pre-colonial history is in fact a tough job for historian due to limitation of written text sources reflecting their movement, settlement and traditional life. Nevertheless, if historical objectivity is not ready to give a breeding space of the traditional Mizo history this community past would remain at the crossroad of history. To be in the flow of historical writings the local historians were continuously producing secondary literatures, many questions may arise on reliability of sources, but more objectivity could be attained in near future through archaeological and other scientific studies. In the light available oral, folklore, memory and largely secondary sources the researcher is going to highlight the Mizo migration and settlement since time immemorial to contemporary so that this introduction could help to understand a broad history of Mizo.

According to oral tradition, Mizo originated from a cave called Chhinlung but still unable to trace the exact location of this place in the geopolitical map. There was Khampat settlement in the oral tradition which, the local historians connect to the present Khampat of Kabaw Valley in Myanmar.¹⁴ The other early settlements mentioned in the oral tradition were Thantlang, a range to the south-west of Khampat, *Run Kuam* which are the sides of the Manipur River and Lentlang, a range to the west of Manipur River, all in the Chin state of Myanmar.¹⁵ The oral tradition did not provide much information about the settlement in Kabaw Valley except one story that Mizo planted a banyan tree when they were about to leave the place.¹⁶ From the Kabaw Valley they moved to Thantlang, then to the Manipur River area and further west, the Lentlang range in the Chin Hills. According to oral tradition, the settlements in Lentlang was on ethnic group-base, for instance, the Lusei first settled at Lunkhua then shifted

¹⁴ B. Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, Aizawl, Remkungi, 2001, pp. 55-56

¹⁵ *ibid.*, p. 104

¹⁶ F Biakliana, *Khampat leh Bungpui Chanchin*, Aizawl, F Biakliana, 2015, p. 4

to Seipui, Khiangte at Belliang (formerly Belmual), Chawngthu at Sanzawl, Bochung and Chawngthu-khua, and Ralte at Saihmun.¹⁷

1.1.3 Lentlang settlements and formation of chieftain clans

According to oral tradition, the Hnamte clan of Lusei group settled at Tlangkhua and their leader Chhanpiala died. They were in search of another leader; subsequently they invited Zahmuaka of Seipui. Unfortunately, Zahmuaka did not enjoy his position and even mulled to get back to his old village. But Tlangkhua villagers promised to give an annual tribute of rice (*fathang*) if he continues his post.¹⁸ He retained the chieftainship of Hnamte clan of Tlangkhua village and his grown up six sons set up new villages and expanded settlements.¹⁹ One of his son Ṭhangura was the grandfather of Sailova, the ancestor of Sailo the main chieftain clan of Mizo who resisted the British colonial expansion towards Mizoram. Thus, during the Lentlang settlements a few Mizo clans attained the position of chieftain clan status. Due to overpopulation and scarcity of cultivable land²⁰ they further started moving towards west in search of new land and eventually crossed the Ṭiau River,²¹ finally reached Mizoram. Besides economic and population pressures on their current settlement, the menace of an established cognate group Lai as well as inter-village conflict among themselves also prompted the westward shifting.²² The eastward Mizo migration in the Lentlang was very less; only Vahnit, Muallian and Tlangkhua, the settlements of Chhakchhuak clan of Lusei group were on the eastern side of Lentlang range. Interestingly, among those Mizo cognate groups settled in the Lentlang range, the Chhakchhuak clan did not joined the westward shifting though a group of them lately crossed the Ṭiau River in the last decade of the 18th century. However, they failed to find a proper place for settlement and subsequently this clan was split into sections some remained in Mizoram and another group had gone back to the Lentlang.²³

1.1.4 Movement and settlement in Mizoram

Migrations to the present Mizoram which is the western side of the Ṭiau River took place in phases. In the first phase the Palian chiefs and their subjects reached

¹⁷ B Lalthangliana op. cit., p 104

¹⁸ *ibid.*, p. 107

¹⁹ *ibid.*, p. 104

²⁰ *ibid.*, p. 209

²¹ Border river between Mizoram and Chin state of Myanmar. In the oral tradition, Mizoram was referred as west to the Ṭiau river

²² LK Liana, *Zofate Thu-Hla*, Aizawl, C Lalsanglura, 1994, pp. 52-55

²³ *ibid.*, p. 60

Mizoram. According to oral tradition sources the Palian made a massive settlement at Dungtlang (also known as *Dungtlang Sangthum*, located in the eastern Mizoram). In the oral tradition it was said that there were three thousand households in this Dungtlang village. Later on they dispersed in three groups from Dungtlang to the central and western parts of Mizoram, some of them even reached Tripura.²⁴ In the second phase some of the Zadeng chiefs migrated to Mizoram reaching the western side and some of them even settled in the Zampui range of Tripura. In the third phase, there were the Thangluah chiefs of southwest Mizoram.²⁵ Then in the next phase, the Rivung chiefs and their subjects followed the westward movement of other Mizo tribes and even reached the Longtoroi range of Bangladesh.²⁶ The Sailo reached Mizoram in the last phase of migration, however, they gradually established their ascendancy all over Mizoram except in the Lai and Mara areas and few pockets under the chiefs of Thangluah,²⁷ Thado,²⁸ Paite,²⁹ Fanai,³⁰ Hualngo,³¹ Zahau³² etc. Initially, seven chiefs of Sailo conglomerated at Selesih (in the eastern Mizoram) and further it rose to seven thousand household. The conglomeration was a security strategy against the Lai people of Chin state in Myanmar.³³

1.1.5 Clashes and Feuds among Mizo in pre-Colonial Mizoram

The conglomeration of Selesih could not last long for Mizo shifting cultivation demands an extensive land area and they generally shift their settlement at the intervals of six to seven years. Thus, the conglomeration was disintegrated into smaller settlements.³⁴ Then, they started pushing against each other to get dominancy in different areas of Mizoram. One of renowned powerful Sailo chiefs, Lallula set up a village known as Zopui (now Samthang). He raided a settlement of Ralte people near the Manipur River in the Chin state of Myanmar and took them settled in his

²⁴ Lalrinnunga Hmar, *Migration and Social Formation of the Mizo*, Ph D Thesis, NEHU, 2010, p. 103

²⁵ Thorang, Thehle, Uiphum ranges in the south west were under the Thangluah chiefs and Rothangpuia with whom the colonialist had once made a deal was Thangluah chiefs.

²⁶ B Lalthangliana op. cit., p. 211

²⁷ For instance Rothangpuia

²⁸ Some villages in the northern Mizoram were under Thado chiefs while the subjects were comprised of Hmar and Paite

²⁹ Some villages in the northeastern Mizoram were under Paite chiefs.

³⁰ Some villages in the south east of Mizoram

³¹ Some villages in the eastern Mizoram

³² Some villages in the eastern Mizoram

³³ Lalrinnunga Hmar, op cit., p. 114

³⁴ Vanlaluata Rengsi, *Pre-Colonial Technology of the Mizo*, M Phil Dissertation, North Eastern Hill University, 1988, pp. 99-102

village.³⁵ According to oral tradition the Khawlhring and Kawlni groups also joined him and subsequently Lallula village reached 300 households.³⁶ By this time, the eastern Lai menace which had retreated for some time during the Selesih conglomeration reappeared, particularly the Thlanrawn (a powerful Lai clan) people who used to extort the villages in Mizoram in the name of tribute. To counter the Lai threat Lallula carried out a massacre called *Thlanrawn rawt* at Samthang. Before the massacre he had discussed with Rorehlova, a Fanai chief of Lungkeiphaw whose father and grandfather were killed by the Thlanrawn how to end of Thlanrawn extortion.³⁷ As per plan, Lallula invited the Thlanrawn chief and his associates to pay a visit to his village Zopui and collect the tribute. When the Lai chief and his associates reached his village Lallula offered grand feasts and then attacked and killed them. After the massacre, the village Zopui got a new name Samthang and the eastern settlements were deserted for fear of repercussion.³⁸ Surprisingly there was no repercussion from the Thlanrawn after the massacre.³⁹ However, Lallula and Rorehlova shifted from the eastern Mizoram by moving towards the west that the former even crossed the Tlawng River⁴⁰ while the latter stopped very soon and remained on the eastern side.

During the westward movement of Lallula, his sons and a grandson Lalsavunga set up villages. The first village set up by Lalsavunga, one of the key persons in the consolidation of the influence and power of Sailo chiefs in Mizoram, was Zawngtah. He then set up Kelsih and Hlimen after which he moved towards the east. He started consolidation of his position by attacking Chhakchhuak (Hualngo), the later immigrants among the Lusei clans and took many of them to be his subjects and made them as bonded people called *Tukluh Bawi*.⁴¹

³⁵ K Zawla, *Mizo Pipute leh an Thlahte Chanchin*, Aijal, The Author, 1964, p. 144

³⁶ ...

³⁷ Kawla Fanai, *Fanai Chanchin*, Aizawl, F Sapbawia, 1989, pp. 16-17, 19

³⁸ K Zawla, op. cit., p. 149

³⁹ Vanchhunga, *Lusei leh a Vela Hnam Dangte Chanchin*, Reprinted, Aizawl, Department of Art & Culture, 1994, p. 143

⁴⁰ Tlawng river is taken to be the division of the eastern and western Mizoram.

⁴¹ B Lalthangliana, op. cit., p. 234. There were different types of bonded persons known as *Bawi* in the pre-Colonial Mizo society such as *Tukluh Bawi*, a group of people taken to settle in the village of the victorious party in the raids or war; *Vanlung Bawi*, who became *Bawi* due to poverty and took shelter in the house of the chief, *Chemsen Bawi*, who murdered and took refuge in the house of the chief. Besides the mentioned three types there were *Inpui chung Bawi* and *In hrang Bawi* but the two could be included in the three types. For instance, *Inpui chung Bawi* were those who live in the house of the chief while *In hrang Bawi* were those set up separate house but still bonded with responsibilities to the chief. The

In this process, the Sailo chiefs reduced other chieftain clans to the marginal level, and some of them even lost their position against Sailo. Since the assimilation of power was started by the Sailo chiefs, in many historical sources we found the oral traditions that subjects of non-Sailo chieftain clans deserted their chiefs and joined the Sailo chiefs. Many non-Sailo chiefs, having no alternative option, surrendered their chieftain rights and joined the Sailo chief villages.⁴² During the rise of influence and power of Sailo as chieftain clan, there were three main lineages such as descendants of Lallula, Rolura and Lianlula.⁴³ The mutual understanding among the Sailo, particularly the descendants of the three ancestors, led to the fall and assimilation of the other chieftain clans under the umbrella of Sailo chief power houses. The descendants of Lallula fought against Zadeng chieftain clan; descendants of Rolura fought against Palian chieftain clan and descendants of Lianlula fought against Thangluah clan.⁴⁴

The fall of Palian chiefs started when the joint forces of Sailo, Zadeng and Chakma of the Chittagong Hill Tracts under the Sailo chief Haopuituala in 1830 raided the descendants of Pubuara, an early Palian chief who was at Pukzing.⁴⁵ Besides this attack of Palian chiefs, another Sailo chief Lalpuithanga, a descendant of Rolura from the southern part of Sailo dominated area attacked a Palian chief, Huliana at Chipui in Tripura.⁴⁶ The other descendants of Rolura such as Thangduta, ṭhuama and Vandula were also known to raid Palian villages.⁴⁷ Thus, the power of Palian chiefs was marginally reduced and was disabled from interfering in the inter-clan feuds. Interestingly, the felled Palian chiefs joined the descendants of Lallula, notably, Suakpuilala and in some cases, they continued to head subordinate villages under him.⁴⁸

Bawi form a social class, he or she can move from one village to another but still a *Bawi* in that new village unless the redemption price to the value of a grown up mithan is paid

⁴² *ibid.*, pp. 220-222

⁴³ Lallula and Rolura were first cousins; Lianlula was the uncle of their fathers. Father of Lallula was Rohnaa, Rolura's father was Lalchera. Rohnaa and Lalchera were sons Chungnunga who was brother of Lianlula. Chungnunga was son of Sailova progenitor of Sailo clan.

⁴⁴ B Lalthlangliana *op. cit.*, p. 220

⁴⁵ AG McCall, *Lushai Chrysalis*, Reprint, Aizawl, Tribal Research Institute, 2003, p37 cf Lalthanliana, *Mizo Chanchin (Kum 1900 hma lam)*, Aizawl, Vanlalthmuaka leh Vanlalthruaii (Hruaitai) te nupa, 2000, p. 350. However, there is no reference of this raid in Mizo oral traditions and the pedigree of Haopuilala is not found in the genealogy of Sailo clan.

⁴⁶ Lalthanliana, *op. cit.*, p. 350

⁴⁷ B Lalthlangliana *op. cit.*, p. 221

⁴⁸ ...

The descendants of Lianlula often raided and ransacked Thangluah chiefs who were in the southwest of Mizoram which caused them to move further west except for Rothangpuia who made a friendship with Thomas Herbert Lewin, one of the earliest agents of the colonial government who came in contact with Mizo. When the Thangluah chiefs were moving towards further west, most of their subjects abandoned them and joined Savunga, a descendant of Lianlula. Thus, the majority of the Thangluah chiefs except Rothangpuia lost their chieftainship.⁴⁹

The marginalisation of Zadeng started with the attack of a powerful Zadeng chief Lalchungnunga by the combined forces of the descendants of Lallula after a misunderstanding arose between them and deriding songs were composed against each other. One of the sons of Lallula named Vuttaia set up his village at Arte in the western Mizoram, but he was captured by the Zahau people.⁵⁰ According to oral traditional source, the Zahau captured Vuttaia at Thentlang (in Serchhip District, Mizoram) without much physical tussle and taken back to their land Falam (in the Chin state of Myanmar). They demand his family to pay the ransom while waiting the amount Vuttaia was there for few years. The brothers of Vuttaia and Lalsavunga collected donations for Vuttaia's ransom and most of the chiefs donated, but a Zadeng chief Lalchungnunga refused to grant. This was followed by Mangpawrha's deriding songs against Lalchungnunga, as below:

Zadeng an thlungluah,
Kulva chang chuang lovin,
*Lianak chuang rawh se.*⁵¹
 (Zadeng, on their head,
 Instead of a drongo's long feather tail,
 There be a crow which devours).

Keini kan thlungluah,
Zokai kulva chang leh,
*Ngenchi chuang rawh se.*⁵²

⁴⁹ B Lalthangliana, op. cit., pp. 221-222

⁵⁰ A chieftain clan of Mizo cognate group *Lai*.

⁵¹ K Zawla, op. cit., p. 157

⁵² ... The song was expression of wish that Zadeng chief may be killed by enemy and his head if killed by enemy will be hang on *Sahlam* which will be taken by crows or ravens as usual. The second song

(Us, there be in our head,
A lively drongo's long feather tail,
And *ngenchi* (a head ornament of the successful warrior)

After the song was composed Mangpawrha died due to mishandling of firearm and the death was reacted by Lalchungnunga with a song as below:

Khawlhiring tuchhuan Lalmanga a fam ta e,
*Lalchungnunga'n tunge ka do tak ang?*⁵³
(Mangpawrha, the nephew of Khawlhiring, has died,
Now, I, Lalchungnunga have nobody to be fought with).

The song then resulted in the attack of Lalchungnunga by the combined forces of Lalsavunga and sons of Mangpawrha, brother of Vuttaia which led to the eventual fall of Lalchungnunga from his chieftainship.⁵⁴

There was Halkha menace after the Thlanrawn menace was done away by Lallula. The Halkha people were in proximity with the Burmese and resultantly they had advantages in accessing advanced iron technology products like firearms and other products which were not produced by indigenous community. The Mizo imported the gongs, a musical instruments made of metal, from outside.⁵⁵ Having this advantage, the Halkha chiefs were much involved in raids.⁵⁶ Like the Thlanrawn people, they extorted Mizo villages in the name of collecting tribute. To counter the continuous expansion of Halkha power over the Mizo villages, the Lusei chiefs had a plan. As per their plan, the Palian chiefs⁵⁷ invited Halkha people to go for a joint raid against Zadeng chieftainness called Pi Dari of Kawrthah⁵⁸ in the western Mizoram. The party successfully carried out the raid but on their return as per their pre-plan the Lusei team

expressed a wish that Sailo be killer of enemy who celebrate success against enemy and put long feather tail of *drongo* and *ngenchi* as head dress.

⁵³ Zawla, p. 87

⁵⁴ The oral accounts Zadeng as chieftain clan was very scanty, it was said that when Lalsavunga and Mangpawrha attacked Lalchungnunga, they took a number of captives who were redeemed later. After, the captives were redeemed the chief Lalchungnunga called his men and proposed to attacked Lalsavunga but they could not arrived at any conclusion. In fact the subjects were not showing respect and eventually deserted the chief.

⁵⁵ Lalrinnunga Hmar, op. cit.,p. 111

⁵⁶ HNC Stevenson, *Economic of the Central Chin*, Bombay, The Times of India Press, 1943, p.12

⁵⁷ The names of Palian chiefs not mention in the oral tradition. See B Lalthangliana, op. cit., 229.

⁵⁸ Liangkhaia, *Mizo Chanchin (Bu I & II Hmun khatah)*, Chhut ngana, Aizawl, LTL Publication, 2002, p. 98

massacred the raiding Halkha counterparts at Lungmawi. The Halkha menace too was then done away.⁵⁹ Besides Halkha and Pi Dari, most of the remaining Zadeng chiefs were also defeated by the Sailo chiefs under the leadership of Mangpawrha son of Lallula.⁶⁰

After the fall of Zadeng chiefs, the descendants of Lallula decided to move back towards the east. In that eastward movement, Vuttaia, son of Lallula was on the southern front, Lalsavunga in the middle and descendants Lallianvunga, son of Lallula in the northern side. But the descendants of Mangpawrha, son of Lallula did not join the eastward movement. Before the eastward movement, Lalsavunga at Hlimen near the present Aizawl improved his security by encouraging and promoting procurement of firearm among his people. Some Mizo brave warriors including Vanapa positively responded the initiative of Lalsavunga. From Hlimen he started the eastward movement and set up a village at Darlawng where he died. He was succeeded by his son Vanhnuailiana who carried out some raids on Hmar villages and took a number of them to his village as bonded people called *Tukluh Bawi*.⁶¹ Afterwards, Vanhnuailiana moved upto Champhai and came into conflict with Sukte. There are historical evidences on his military expeditions to the northwest part of Manipur.⁶² During this eastward movement, a conflict between the two influential lineages of Sailo chiefs such descendants of Lallula and Rolura emerged. In Mizo history it is known as *Chhim leh Hmar Indo* (war between north and south). When Vuttaia set up his village at Hualtu in the present Serchhip district, there was apprehension among the descendant of Rolura that whether Vuttaia would trespass their settlement area. Then, Lalpuithanga moved to a nearby place Chhiahtlang. Vuttaia was preparing to shift his village to Buanhmun near Chhiahtlang; he cleared the forest and built makeshift houses. But Lalpuithanga occupied the area before Vuttaia, but the latter was not deterred and still moved in which resulted in the former's withdrawal to Vancheng. A sarcastic song of Vuttaia irritated Lalpuithanga and war between the two lineages erupted. Raid was primary warfare of the Mizo, but most of such raids were not successful except the so-called *Khawnglung Run* (Khawnglung raid) in which most of the young people in bachelors' dormitory

⁵⁹ ...

⁶⁰ AG McCall, op. cit., p 37. He did not give the name.

⁶¹ B Lalthangliana op. cit., pp. 234 -235

⁶² ED Dun, Gazetteer of Manipur, 4th Reprint, Delhi, Manas Publications, 1992, pp. 48-50 referred in B Lalthangliana op. cit., p. 256

were killed, women were captured and transported as captives. It was Vuttai of the north who conducted the raid with the help of a Fanai chief Khawtindala⁶³ and Zahau of Lai group in the Chin state of Myanmar.⁶⁴ Neither of the party claimed victory in the war as it came to an end with the famine of 1862-1863⁶⁵ following the flowering and drying of a bamboo species, *melocanna baccifera* which the Mizo called *Mautam* and the famine as *Mautam tam*.

In the eastward movement, the descendants of Lalsavunga under the leadership of his son Vanhnuailiana reached the present Champhai district while Vuttaia did not proceed beyond Rullam of the current Serchhip district in the central Mizoram where he died, though his sons continued the eastward movement without difficulty. Vanhnuailiana established himself at Champhai and died there. Among others, his nephew Pawibawia established a village Selam and the other nephew Thanhranga established Khuangleng. However, they came into conflict with a Mizo cognate group called Sukte clan of Chin state in Myanmar which was followed by the Lushai Expedition of 1871-1872. In the early second half of the 1870s, the Sailo chiefs in the east retreated to the west, and in the process Liankhama son of Vanhnuailiana set up at Tualbung,⁶⁶ Lalburha at Vaituichhun and Buangtheuva at Hmunpui.⁶⁷ Pawibawia asked a descendant of Mangpawrha, Kalkhama of Chalfilh to allow him a sub-village which was termed in Mizo as *khawper* under the area of the latter. Kalkhama initially agreed but changed his mind before the realisation and Pawibawia joined his mother (wife of Lalphunga brother of Vanhnuailiana) at Saichal who shifted from Ngopa.

The descendants of Mangpawrha were expanding their area towards the east even crossing Tuirial River near Aizawl.⁶⁸ As mentioned Kalkhama was at Chalfilh and Liankunga, another descendant of Mangpawrha was at Thingsulthliah. Immediately,

⁶³ Son of Rorehlova, the ally of Lallula in the massacre of Thlanrawn people.

⁶⁴ Lalthanliana, op.cit., pp. 527-529

⁶⁵ B. Lalthangliana, op. cit., p 261; Sajal Nag, "Bamboo, Rats and Famines: Famine Relief and Perceptions of British Paternalism in the Mizo Hills (India)," *Environment and History* 5, no. 2 (June 1999), pp. 246-247. Available from: <http://www.environmentandsociety.org/node/3015>. Bamboo flowering is usually followed by rapid and large growth of rat population which caused devastations in agriculture and resulted severe famines in Mizo history. It happened in the interval of about 50 years, the end of the war could also be dated as 1861-62 for the next *mautam* was in 1911-12.

⁶⁶ B Lalthangliana op. cit., p 261, however in Lalthanliana op. cit., p 531 the village was at Khawruhlian.

⁶⁷ Near present Tlungvel to the east of Aizawl about 70 kilometre on road. See Chaltuahkhuma, *History of Mizoram*, Aizawl, Chaltuahkhuma Ex-MDC & Sons, 1987, p. 41

⁶⁸ Tlawng river was considered as the division of east and west, to the east of Tlawng, about 70 kilometres on road there is Tuirial river.

there was tension between the two lineages for the limitation of space as Vaituichhun where Lalburha established his new settlement was within the area of the present day Thingsulthliah and Hmunpui. The descendants of Mangpawrha then started preparation for any eventuality, Suakpuilala son of Mangpawrha moved to Thingsulthliah and Liankunga set up a new village in the nearby place called Muthi while Lianphunga son of Suakpuilala moved from Parvatui to Tachhip. At the beginning of 1877, the men of Lianphunga started cutting of forest for shifting agriculture, but they were harassed and drove home by Buangtheuva. However, cutting of wood was soon resumed, and a man of Buangtheuva was shot dead as a reaction to the repeating harassment. Then, raiding of villages followed.

Besides the issue of land, Vanhnuailiana was unhappy with Suakpuilala on two occasions. The first incident was in giving name of his expecting second child, while he was waiting that moment perhaps in a coincidence case Suakpuilala's wife gave birth a baby boy, Suakpuilala named his son 'Kalkhama'. This name was a chosen by Vanhnuailiana and kept in stock for his coming out baby. So Vanhnuailiana named his new baby as Liankhama. But this incident brought an uncomfortable atmosphere between these two chiefs. Secondly, after few years Vanhnuailiana sent a mediator of a marriage proposal to Nisapui's chief for his son with the latter's daughter Tuali. Everything was moving smoothly and as per consensus the mediators came back to Vanhnuailiana to get ready for the payment of bride price. But sudden and out of wildcard entry of Suakpuilala, the marriage proposal of Vanhnuailiana for his son to Nisapui derailed the whole agreement. Ultimately, Kalkhama married the lady Tuali. According to oral tradition, Vanhnuailiana told his son Liankhama to take up the matter.⁶⁹ Both parties declared war⁷⁰ and sought the British India's intervention.⁷¹ The Chief Commissioner directed the officer in Cachar to advise the two parties to stop ongoing feuds. He also informed the two chiefs to come down to Silchar for having a dialogue under his purview.⁷² Due to outbreak of famine caused by bamboo flowering '*raw-thing*' the hostilities between these two chieftain families was subsided in 1881.⁷³

⁶⁹ K Zawla, op. cit., p. 94

⁷⁰ Cachar Deputy Commissioner's Report 1877-78

⁷¹ ...

⁷² Alexander Mackenzie, *The North East Frontier of India*, Reprinted in India, New Delhi, Mittal Publications, 1995, pp. 321-322

⁷³ Flowering and drying of *bambusa tulda* happened in about 48 years of interval

Besides these significant conflicts, there were some minor events, raiding and ransacking of smaller chiefs by prominent and dominant chiefs. Even though the disputes between the Sailo chiefs were not intended for supremacy and state formation there were multiple factors of power seeking.

1.1.6 Mizo and the British India Colonial Power

The Mizo encountered with the British colonial power started with their repeated raids over the British claimed territory. Apparently, definition of space and territory was different from one and another. In their encounter with the British India there was no authority which commanded and represented Mizo as a group, tribe or nation. To impose colonial power against the Mizo, the British India government sarcastically compromised their 'non-interference policy' and annexed Mizoram.

It is likely that the British colonial government, even as the EEIC had interacted with some group of Mizo for there was a reference of Kookies in the company records. When the EEIC interfered in the internal politics of Bengal, the Nawab of Bengal Mir Qasim ceded Chittagong to the company as a reward for their assistance to the post. And the EEIC opened trade with the adjacent and intensely Hill tracts to the south-west of Mizoram inhabited by Chakmas, Maghs, Tripuras, Mros, Khyengs, Kumis and others.⁷⁴ The earliest recorded interaction was in the spring of 1776 when a group of Cucis⁷⁵ visited Commandant of the EEIC, Charles Croftes⁷⁶ at Jafferabad, entertained him with a dance and promised to return after harvest.⁷⁷ And another early reference of Mizo was found in a coresspondence of 10 April 1777 on Chittagong Hills between the Governor General of British India and subordinate staff in Chittagong. In that correspondence the British Company servant reported that a mountaineer named

⁷⁴ AG McCall, op. cit., p. 37

⁷⁵ A Bengali term for Mizo cognate groups Koongky was corrupted into Kooky in English. It was also written as Cuci in the early Asiatic Research Journals. See Willem Van Schendel, 'The Invention of the 'Jummas': State Formation and Ethnicity in Southeastern Bangladesh,' *Modern Asian Studies* Vol 26, No. 1, (Feb 1992), p. 98; Francis Buchanan, 'An account of a Journey undertaken by Order of the Board of Trade through the Provinces of Chittagong and Tiperah, in order to look out for the places most proper for the cultivation of Spices,' in Willem Van Schendel (ed), *Francis Buchanan in Southeast Bengal (1798) : His Jouney to Chittagong, Chittagong Hill Tracts, Noakhali and Comilla*, Dhaka, University Press Limited, 1992, p 16. In the early British records Mizo were referred as Cuci, Kuki, Kookie etc

⁷⁶ TH Lewin, *Wild Races of South-Eastern India*, Reprinted, Aizawl, Tribal Research Institute, Mizoram, 1978, p. 148

⁷⁷ John Rawlins, 'On the Manners, Religion and Laws of the Cucis or Mountaineers of Tipra (Communicated in Persian),' in *Asiatic Researches (Comprising History and Antiquities, The Arts, Sciences and Literature of Asia)*, Vol 2, 1794, Reprinted, New Delhi, Cosmos Publications, 1979, p. 146

Ramoo Cawn while paying the company a small revenue on the cotton farm committed violence on the company's landholders by exacting various taxes and imposing several claims on them with no grounds of authority or legal demand.⁷⁸ Ramoo Cawn was identified as Rono Khan, a General of Chakma Raja⁷⁹ and the report further said that the man called to his aid large bodies of Kookie⁸⁰ men who have not used firearms and whose bodies go unclothed. In November of the same year, the Chief of Chittagong wrote another letter addressing Captain Edward Elleskar, commanding the 22nd Battalion of Sepoys, and ordering to send some men for the protection of inhabitants against some Kookies and to assist in making a *kheddah*.⁸¹

However, the earliest Mizo confrontation of British colonialism was in 1824. In September of that year, Mizo ambushed and killed some active traders from the plains who had penetrated into the hills along the Dhaleswari River to collect bamboos and timber. After an investigation by a magistrate from Sylhet, it was found that the incident was an act of retaliation by the Mizo on account of the refusal of a certain Zamindar in Pertubgarh circle of Sylhet district to present the natural gifts to the visitors from the hills who visited the plains.⁸² The Mizo conducted a series of raids in that year.⁸³ The next raid which drew the attention of colonial government was in 1826 when a Palian chief Lalrihua raided Sylhet which was known as the 'Massacre in the Plain Sylhet.'⁸⁴ The colonial government then entrusted the protection of settlers within its territory to Manipuri princes Tribenjit Singh⁸⁵ and his brother Ram Singh by providing land near Hailakandi in Cachar.⁸⁶ The arrangement was successful, but the two brothers

⁷⁸ TH Lewin, op. cit., p. 32. The then Chief of Chittagong was Francis Law and the Governor General of East India Company was Warren Hastings. See *Reports from Committees of the House of Commons Vol. V - Reports on the Administration of Justice &c in the East Indies*, Reprinted, 1804, p. 971

⁷⁹ 'Early History of the CHT,' <http://www.angelfire.com/ab/jumma/bground/early.html>. Accessed on January 19, 2017

⁸⁰ Kookie was a Bengali term for Mizo cognate groups which was also used in the early colonial records.

⁸¹ TH Lewin, op. cit., p 32

⁸² Lal Biak Thanga, *The Mizos: A Study in Racial Personality*, Gauhati, United Publishers, 1978, p 109. *Kheddah* meant for catching elephant.

⁸³ Bertram S. Carey & HN Tuck, *The Chin Hills : A History of people, British dealings with them, their Customs and Manners and a Gazetteer of their Country, Vol I*, Reprinted in India, Delhi, Gian Publishing House, 1987, p. 14. Poitoo Kuki one of the terms which referred to Mizo however the exact meaning of Poitoo is confusing, some scholars identified as Paite. See Suhas Chatterjee, 'Mizo chief Lalchukla: A victim of British Diplomacy,' in JB Bhattacharjee (ed), *Studies in the History of North-East India*, Shillong, North Eastern Hill University Publications, 1986, p. 162-165. However, Lalchukla was not Paite clan but known to be belonged to Palian.

⁸⁴ F Lalremsiama, *Milu lak leh Vai run chanchin*, Aizawl, MCL Publications, 1997, p. 136.

⁸⁵ Tribunanjit Singh who contested for the throne of Manipur during April-May 1841

⁸⁶ AG McCall, op.cit., p. 38

involved in the fratricidal war among the Manipur princes following the death of Raja Gambhir Singh and the colonial government favoured Tribenjit Singh. Unhappy with the colonial government, Ram Singh took up arms and sought the support of Lalrihua; he even stayed with him for sometimes. But, Lalrihua refuted, and the fuming Ram Singh killed the former.⁸⁷This action was revenged by Lalsuthlaha son of Lalrihua, he raided a Manipuri village in Sylhet on 16 April 1844. In this raid he killed 20 and six were taken away as captives. The colonial government reacted by sending an expedition under Captain Blackwood which captured Lalsuthlaha who was thus sentenced for life and deported to the Zamindari of Ali Amjad of Sylhet.⁸⁸Before the raid by Lalsuthlaha there were also some raids by Mizo on the inhabitants of the territories under the colonial government in the Arakan and Sylhet.⁸⁹

Even the captured and deportation of Lalsuthlaha did not deter Mizo from raids. The Mizo's main raid target was Cachar and Sylhet districts. In November 1849, Ngura of Sentlang raided Roopacherra in Tripura and about 400 were people captured. Besides, the areas under colonial administration Ngura attacked a number of villages of Thado (a Mizo cognate group). In search of security a Thado village sought assistance to British colonial government in Cachar to protect from their enemy's inference. In January 1850 an expedition under Colonel Lister destroyed Sentlang and the captives taken by the village were released by the expedition.⁹⁰ The feud between Sailo chiefs themselves followed this British expedition, which was known as *Chhim leh Hmar Indo* (war between north and south), and the raids continued till 1860. Moreover, Sailo chiefs such as Suakpuilala, Vanhnuailiana, Vuttaia, Lalingura and Lalphunga, in October 1850 sent their representatives to the Superintendent of the Cachar for the favour of a good relationship, but they could not reach a proper agreement. In December of that year, Suakpuilala personally met and expressed his desire to maintain peace with the colonial government, though he has personnel grudge with the Kukis inhabited in the British India territory.⁹¹

⁸⁷ F Lalremsiama, op. cit., p. 71

⁸⁸ Suhas Chatterjee, op. cit., p. 164

⁸⁹ AG McCall op. cit., p. 38

⁹⁰ RG Woodthorpe, *The Lushai Expedition 1871-71*, Reprinted, Aizawl, Tribal Research Institute, 1978. p. 13

⁹¹ B Lalthangliana, op. cit., p. 404

In January 1861, Mizo resumed their raids. Rothangpuia of Thangluah clan in the south-west of Mizoram raided 15 villages in the Chagulney of Tripura which is known as the 'Great Kuki Invasion of 1861.' The colonial government sent Captain Rabana to Rothangpuia who burnt the latter's village. There was no confrontation as Rothangpuia submitted to Captain Rabana. However, the authority of the colonial government was not happy with the burning of the village which resulted in the appointment of TH Lewin as Superintendent of Chittagong Hill Tract.⁹² Lewin successfully dealt with Rothangpuia and turned him as a collaborator though the latter did not completely refrain from raiding. There were some Mizo raids on the territories of colonial government in the 1860s. Towards the end of 1868, a large-scale expedition with three columns was dispatched to punish Suakpuilala and another chief Vanpuilala for their involvement in the raids. However, due to heavy rain, the plan was not successful, only the third column under Major Stephenson could reach their destination to Vanpuilala who had died by then, and the column was received by his mother who informed them that her son did not raid a Naga village Mentha of Manipur.⁹³

The colonial authorities still mooted expedition to the Lushai Hills. However, before the commencement of expedition the British officials led by JW Edgar, Deputy Commission of Cachar met the representatives of Mizo chiefs. In the following year he arranged an official tour to the Lushai Hills (Mizoram) in which he concluded some deals with Suakpuilala which came to be known as *Sunnad* of Suakpuilala. In the agreement, Suakpuilala agreed to give up violence and stop the raiding parties who passed through his village.⁹⁴ However, the deal was not favourable to Suakpuilala, therefore he continues raids in intense manner in 1871. The other Mizo chief like Bengkhuaia and Sangvunga raided the Alexandrapur Tea Estate (Cachar Assam). This raid killed manager James Winchester and his six-year-old daughter Mary Winchester was taken away as a captive. The colonial government thus sent the Lushai Expedition in two columns; one started from Silchar, known as Left or Cachar Column, the other started from Kassalong and known as Right or Chittagong Column. The expedition was successful, and Mary Winchester was taken back. During the expedition, Rothangpuia and Suakpuilala were helpful to the Chittagong Column and Cachar Column

⁹² *ibid.*, p 407

⁹³ Report of the Political Officer with the Left Column of the Lushai Expedition, No. 24.

⁹⁴ Lalthanliana, *op. cit.*, p. 444-445

respectively. The Chittagong Column took back Mary Winchester while the Cachar Column dealt with villages in the northern Mizoram then proceeded to the northeastern side and the eastern till Champhai, the village of Vanhnuailiana. Mizo chiefs fought back the expedition but the British forces destroyed many Mizo villages of this region.

After the expedition, the Mizo probably ceased the raid practice till 1886 which was partly due to the conflict between two Sailo power camps as east and west or *Chhak leh Thlang Indo* as known by the Mizo took place. In 1886, Suakpuilala associates raided and destroyed the Changsil Bazaar at the present Sairang near Aizawl. The colonial government fined Suakpuilala with `1000 for his action.⁹⁵ The raiding was more intense from 1888, in January of that year, the sons of Suakpuilala namely Lianphunga and Zahrawka raided 24 villages in the Chengri valley of Chittagong Hill Tracts. They killed 101 and took away 91 as captives. In this raid, the Mizos were known to kill the prisoners who could not walk properly on their way home which was much brutal in contrast to how they were known as previously.⁹⁶ During 1888-1889, there were eight Mizo raids on colonial territories. Besides raiding, on 13 February 1888, a survey party was attacked by Hausata of Lungtian (S) resultantly killed Lieutenant Stewart, the survey officer, and three others.⁹⁷

The colonial government responded the intense raiding by sending the Expedition of 1889 in January 1889. The villages of Hausata and Zahuata were burnt. They built a fort at Lunglei and garrisoned 200 men of the Chittagong Frontier Police during the ensuing hot weather.⁹⁸ It was followed by the Chin-Lushai Expedition of 1889-1890 in September of 1889⁹⁹ and built a fort at Aizawl and garrisoned 200 men of the Surma Valley Battalion of Military Police.¹⁰⁰ The expedition was primarily to punish the chiefs who raided the inhabitants of territories under the colonial government; it was influenced by the developments about colonialism too. Success in the third Anglo-Burmese War (1885-86), the annexation of Upper Burma and extension of tea plantations and European interests emboldened the colonial government to follow

⁹⁵ B Lalthangliana, op. cit., p. 273

⁹⁶ B Lalthangliana, op. cit., 273-274; Suhas Chatterjee, *Mizo Chiefs and their Chieftdom*, New Delhi, MD Publications, 1995, p. 131

⁹⁷ B Lalthangliana, op.cit., op. cit., 274

⁹⁸ Foreign Department External A Proceedings, July 1895 Nos. 122-145

⁹⁹ Bengal Secretariat, Pol., A, June 1891, Nos. 1-27

¹⁰⁰L.W. Shakespeare, *History of the Assam Rifles*, Aizawl, Tribal Research Institute, 1977, p. 91

a forward policy in relation to the hill tribes in Assam-Burma border. In the Chin Hills of Myanmar, operations were undertaken to bring it under the control and administration of colonial government. It was, therefore, felt necessary to bring the Mizo under their rule, and not allow its existence as an independent and disturbed region in the midst of the British territory.¹⁰¹ The colonisers then changed their existing method of military expeditions towards the Lushai Hills. With new military approach instead of a mere punitive visit of the villages they intended to subjugate the neutral chiefs and if necessary to establish semi-permanent posts in the regions so as to ensure complete pacification and recognition of the power of colonial government.¹⁰²

In 1890 with the end of Chin-Lushai Expedition, Mizoram became a part of British India. Two Mizoram military cum administrative headquarters were established at Aizawl and Lunglei respectively. Thus the British India government formed the North Lushai Hills and the South Lushai Hills. The former was attached to Assam while the latter to Bengal.¹⁰³ There was a proposal that the newly annexed two Lushai Hills and the Chin Hills which was already under colonial government and divided into North and South Chin Hills should be amalgamated into one administrative unit for administrative convenience.¹⁰⁴ Accordingly, Chin-Lushai Conference was held in Calcutta in 1892; it was presided over by Sir Charles Alfred Elliot, Lieutenant Governor of Bengal. Majority of the members were in favour of amalgamation of the whole Chin and Lushai Hills to be placed under the Chief Commissioner of Assam. However, they were of the opinion that amalgamation could not be expedited immediately due to different reasons and final decision was kept in abeyance.¹⁰⁵ But the conference still

¹⁰¹ J Zorema, *Indirect Rule in Mizoram 1890-1954 (The Bureaucracy and the Chiefs)*, New Delhi, Mittal Publications, 2007, p. 33

¹⁰² Robert Reid, *A History of Frontier Areas Bordering on Assam*, Reprint, Shillong, Assam Government Press, 1978, p. 14

¹⁰³ Robert Reid, *The Lushai Hills*, Reprint, Aizawl, Tribal Research Institute, 1978, p. 19

¹⁰⁴ No 29 of Foreign Department Report on Chin Lushai Hills September 1892, Letter of EHH Colen, Secretary to the Government of India, Military Department to the Chief Secretary to the Government of Bengal, No 248-B dated Fort William, 21st January 1892. See Tribal Research Institute, Government of Mizoram, *Foreign Department Report on Chin Lushai Hills September 1892*, Reprinted, Aizawl, Senior Research Officer, 1980.

¹⁰⁵ No 32 of Foreign Department Report on Chin Lushai Hills September 1892, 'Resolutions of Chin-Lushai Conference'. Members: Sir JC Domer, Commander-in Chief, Madras and Sir Alexander Mackenzie, Chief Commissioner of Burma were not in favour of amalgamation. Other members were: Sir Charles Alfred Elliot, Lt. Governor of Bengal; WE Ward, Chief Commissioner of Assam; Sir Henry Mortimer Durand, Secretary to the Government of India, Foreign Department; EHH Collen, Secretary to the Government of India, Military Department and Sir James Browne, Quartermaster-General in India.

decided that the North and South Lushai Hills should be under Assam at the earliest and some portions of Arracan (Arrakan) Hill Tracts should be included.¹⁰⁶ Still, the transfer of South Lushai Hills could not be realised immediately due to Mizo resistance of colonial expansion which ended with the submission of Kairuma on 25 December 1895.¹⁰⁷ Then, the colonial government by proclamation No. 591-EB dated 1st April 1898, placed the South Lushai Hills under the administration of Assam. Another proclamation No. 977-P on the same date put the Lushai Hills (amalgamated) under the charge of an officer to be styled 'Superintendent of Lushai Hills' and appoint Major John Shakespeare to be the first Superintendent. Another proclamation No. 978-P published on the same date was a set of rules for the administration of Lushai Hills in which the principle of internal control of villages by their chiefs was to be maintained.¹⁰⁸ Thus, the occupation of Mizo by the colonial British was completed.

After amalgamation, the former South Lushai Hills was placed under Sub-Divisional Officer, and the whole Mizoram was divided into 18 circles; a Circle Interpreter and a Chaprasi were appointed for each circle. The two officials acted as a link between the Superintendent and the chiefs.¹⁰⁹ The circle staff had no executive power in relation to the manner in which the chiefs rule their villages, and any executive duties they may perform are governed by orders issued explicitly by the Superintendent, the Sub-Divisional Officer, Lunglei or the Assistant Superintendent acting on his behalf. Hence, the primary duty of the Circle Interpreters was to see that the decrees and orders issued from headquarters were promptly attended to.¹¹⁰ Administration at the grassroots level remained with chiefs, but they required to be recognised by the colonial government.

1.1.7 Power of the Chiefs on Land ownership and taxation

The traditional land ownership in which the chief owned land in trust of his subjects had been transferred to the colonial government. The British government

See Tribal Research Institute, Government of Mizoram, *Foreign Department Report on Chin Lushai Hills September 1892*, Reprinted, Aizawl, Senior Research Officer, 1980.

¹⁰⁶ ...

¹⁰⁷ Foreign Department External A Proceedings, June 1896, Nos. 16-22.

¹⁰⁸ Foreign Department External A Proceedings, July 1898, Nos. 40-62.

¹⁰⁹ Deputy Commissioner's Record, Aizawl. Detailed statement of the permanent staff of the Superintendent's office, Lushai Hills for the month of April 1902.

¹¹⁰ J Zorema op. cit., p. 66

issued a letter to the chiefs describing the boundary of their authority which was totally new for them. The letter was known to Mizo as *Ramri Lehkha*. With the implantation and imposition of new understanding on boundary the local chiefs became a colonial administrative agent who has shaky and limited authority. The colonial government had the right to dismiss the chiefs from their position, and anyone who is favoured by the government can be appointed to the chief's position. There are evidences of dismissing some chiefs of the chieftain clan from their position while some men from non-chieftain family became chiefs.¹¹¹ Thus, a chief could no longer make his descendants to be chiefs by establishing new villages. Being a mere agent of the government, neither he could order capital punishment nor seize the property of villagers who was found to be disloyal and disobeying his orders or who wish to transfer his allegiance to another chief. The colonizer also took away the chiefs' authority exacting revenue from foreign traders in his jurisdiction area.¹¹²

However, the traditional taxes such as *fathang*, *sachhiah*, *khuaichhiah*, etc. were still practiced. The *Leiman* (Mizo poll tax) and *Phutluih Kuli* or *Puakphurh* (impressed labour) were introduced. Initially, *Leiman* was rupee 1 per annum after few years they make it increased to rupee 2 per annum whereas *Phutluih Kuli* was implemented with six days per annum for every household and subsequently it increased to ten days per annum. The impressed labour was porters of the government official from Superintendent to bottom, peon including the military personnel.¹¹³

The colonial government implemented a policy of minimum interference in the affairs of Mizo and less effort was given for local development. The Elementary education which was once taken up by the British India government was handed over to the Christian missions such as the Welsh Calvinistic Methodists Foreign Mission Society (WCMFMS) and the Baptist Missionary Society in 1904 and 1905 respectively. However, to encourage education, the government exempted from the impressed labour the parents of children who were enrolled in school¹¹⁴ and those who passed the Upper Primary School Examination were also exempted from impressed labour. Two houses

¹¹¹ Lalhginga, chief of Hriangmual belonged to a Gurkhali, an interpreter brought by the British; Paite chieftain clan in Mizoram, Hauzel also attained their position under the colonial government.

¹¹² J Zorema, op. cit., p. 63

¹¹³ B Lalthangliana, op. cit., pp. 483-488

¹¹⁴ Letter of JH Lorrain to J Hezlett dated 13th September 1913, MSA CB-119 of 1913-14

in a village, where the schools were established were assigned the responsibility to look after the school building.¹¹⁵

1.1.8 Mizo and outside world connection

With the British occupation of Mizoram, the Mizo's earlier virtual isolation practices were closed, and she became a part of the world phenomena i.e. colonialism. During pre-colonial period the Mizos interaction with the outside world was primarily raiding and occasional visit to valley for basic needs, for instance, iron, gunpowder, salt, etc.¹¹⁶ After colonisation, commercial trade centres were opened in different part of Mizoram. Shops were opened at Aizawl and among the grocery items salt was one of the highly demand item in market.¹¹⁷ The raids were ceased and more interaction with outside world took place. The colonial government brought the Mizo youths to Arunachal Pradesh as labour contingent in the following year of the Abor Expedition of 1911-1912. The Mizo youths went in two batches; the first batch left Aizawl on 17 December 1912 and the second batch left in December 1913. Around 1,248 Mizo youths went to Arunachal Pradesh as labour contingent.¹¹⁸ The Mizo Volunteer Labour Corps was formed during the World War I in which more than 2000 Mizo youths were sent to France warfront.¹¹⁹ Besides, the Labour Corps, some Mizo youths even participated in the 8th Army Bearer Corps.¹²⁰ During the World War II, more than 3,500

¹¹⁵ Deputy Commissioner, Lunglei Standing Order No. 7 of 6 July, 1915 & Deputy Commissioner Aizawl, No 548, Date 30 September, 1913

¹¹⁶ They procured gun powder from Cachar and Chittagong, later they produced on their own also for which sulphur was imported from Myanmar. See RG Woodthorpe, *The Lushai Expedition 1871-71*, Reprinted, Aizawl, Tribal Research Institute, 1978. p. 74; See Lalngurliana Sailo, *Economic Changes and Social Evolution: Mizoram (1870-1960)*, PhD Thesis, North Eastern Hill University, 2004, p. 170. Salt was also available from the salt springs within the Mizo territory. With regard to iron there were no mines and they solely depended on imports. Trade points such as Sonai Bazar, Changsil Bazar (Lungpher Dawr) and Tipaimukh Bazar were in 1870s where Mizo sold mostly rubber. The bazars were protected by Mizo chiefs and in returned of which they collected fees or taxes often in salt.

¹¹⁷ Lalhrualtuanga Ralte, *Zoram Varjjan*, Aizawl, Fineprints, 2008, p. 205.

¹¹⁸ Chawnga, 'Abor ram kal chanchin' *Mizo leh Vai Chanchinbu*, February 1913, pp. 18-21; Chala, 'Abor Chanchin,' *Mizo leh Vai Chanchinbu*, March 1913, pp 49-51; Bawnga, 'Abor ram kalte Chanchin tlem' *Mizo leh Vai Chanchinbu*, May 1913, pp. 91-93; Thanghlianga Sailo, 'Abor khawpui Damro an tih kal thu,' *Mizo leh Vai Chanchinbu*, June 1913, pp. 98-99.

¹¹⁹ They were known as Lushai Labour Corps, in Mizo oral tradition the participation was known as *France Ram Kal* (Visit to France) and *German Ral Run* (War against German).

¹²⁰ C Lalnunchanga, *Zoram Mihrangte An Vanglai*, Aizawl, C Lalrinmawia, 2013, p. 68-69

Mizo youths joined different services such as the Indian Army Medical Corps (IAMC), the Lushai Scout Corps, etc.¹²¹

Within a half century majority of Mizo embraced Christianity. In the process, the Mizo indigenised the Christianity; resultantly they adopted a few pre-Christian belief systems in interpreting Christianity. And a new Mizo Christian music was also evolved.

1.1.9 Post - Colonial Mizoram

In the Post-Colonial India, Mizoram was under Assam as the 'Lushai Hills District' with an elected council which started to function since 1952. In the same year the Council recommended the abolition of Mizo chieftainship to the Assam Legislative Council and it was approved by the Assam Legislative Council in 1954.¹²² A twist in Mizo politics came with the emergence of the Mizo National Front's (MNF) movement for independence which lasted for 20 years till the Memorandum of Settlement, the Mizo Accord, between Government of India and the MNF was signed on 30 June 1986. The Mizo District Council was elevated to Union Territory in 1972 with the Reorganisation of North Eastern Areas Act 1971, then promoted to State in 1987, a year after the Mizo Accord was signed.

1.2 Understanding Music

The term Music derives from a Greek word *mousike* which meant for the art of Muses, nine goddesses who preside over arts and sciences. It is an organised sound, but to differentiate it from all organised sound, music philosophers added two essential features such as tonality or inherently musical elements such as pitch and rhythm, and

¹²¹ Zatluanga, *Mizo Chanchin Bu I*, Aizawl, 1997 p. 224 listed Mizo participation as below:

1. Assam Regiment	-	1272
2. Indian Army Medical Corps	-	772
3. Burma Army	-	581
4. Assam Rifles	-	340
5. Lushai Scout Corps	-	309
6. Other Unit Corps	-	168
7. Airforce	-	52
8. Navy	-	27
9. WAC (I)	-	20
10. Auxiliary Nursing	-	10

¹²² Assam Lushai Hills District (Acquisition of Chiefs' Rights) Act of 1954.

aesthetic properties or experience.¹²³ The *Britannica Encyclopaedia* explained music as:

“...art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and, in most Western music, harmony. Both the simple folk song and the complex electronic composition belong to the same activity, music. Both are humanly engineered; both are conceptual and auditory, and these factors have been present in music of all styles and in all periods of history, throughout the world.”¹²⁴

The importance and prevalence of music in human life is testified by the use of music in psychotherapy, geriatrics, and advertising besides the entertainment industry. The teaching of music in primary and secondary schools also has now attained virtually worldwide acceptance.¹²⁵ Though it was derived from Greek word, all peoples of the world including the most isolated tribal groups have a form of music; scientists concluded that music must have been present in the ancestral population before the dispersal of humans around the world.¹²⁶ Evolutionary scientists suggested that music and language had a common origin that music was not a product of language, and *vice versa*.¹²⁷ Moreover, an evolutionary scientist Steven Mithen argued that Neanderthals used to sing, and language came much later with *Homo Sapiens*.¹²⁸ The earliest known musical artefact found near Wiirttemberg in south Germany was also associated with *Homo sapien sapiens*.¹²⁹

¹²³ Andrew Kania, 'Definition' in Theodore Gracyk and Andrew Kania (eds), *Routledge Companion to Philosophy and Music*, Abingdon, UK, and New York, NY: Routledge, 2011, pp 3-13

Andy Hamilton, *Aesthetics and Music*, New York: Continuum, 2007, pp 40-65; Jerrold Levinson, 'The Concept of Music' in *Music, Art, and Metaphysics (Essays in Philosophical Aesthetics)*, Ithaca, NY: Cornell University Press, 1990, pp 267-278; Roger Scruton, *The Aesthetics of Music*, Oxford: Oxford University Press, 1997, pp 1-79

¹²⁴ Gordon Epperson, 'Music,' *Encyclopædia Britannica*, Encyclopædia Britannica Online, Encyclopædia Britannica Inc., 2017, <https://www.britannica.com/art/music>, (accessed 11 June 2017)

¹²⁵ ...

¹²⁶ 'Ethnicity and Culture' <http://ethnicindo.blogspot.com/2007/12/history-of-music.html> (accessed 21 September 2010).

¹²⁷ Steven Brown, 'The "Musilanguage" Model of Music Evolution' in Nils Lennart Wallin, Björn Merker, Steven Brown (eds), *The Origins of Music*, Cambridge: MIT Press, 2001, pp 271-301

¹²⁸ Steven Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind and Body*, London: Weidenfeld & Nicholson, 2005.

¹²⁹ Ian Cross, 'Music and Biocultural Evolution' in Martin Clayton, Trevor Herbert and Richard Middleton (eds), *Cultural Study of Music: a critical introduction*, New York and London, Routledge, 2003, p. 21

Being embedded as such in the life of human being music has been found in different aspects of life and largely in the practices of spiritual life. In the ancient Greek world, music played a significant role in the festivals of Panathenaia, Great Dionysia of Athens and other religious occasions.¹³⁰ Chanting of hymns was an essential mode of worship in the Vedic period. Today, there are some elaborated music of different religions which were adopted as a mode of prayer in public as well as private. Besides, the religious music, there is secular music in origin, but religion took it as manifestation, for instance, Gospel Rock or *Taqwacore*, a subgenre of punk music dealing with Islam, its culture, interpretation, etc.¹³¹

Tribal societies who are with their belief system or practices adopted music in some form. For instance, the Ashanti people of Ghana in West Africa believed that the spirits caused illness and other misfortunes.¹³² In search of absolution for the problem they used to perform a music ritual to the spirits called *Abosom* who acts as a mediator between the creator of all things, all knowing and all powerful god called *Onyame* and human being. Among the different tribes and religious groups in Africa they shared this type of musical activities. To name a few, the Zar cult of Sudan and Ethiopia, the Tonga of Zambia, the Shona of Zimbabwe, and the Malagasy of Madagascar practice healing ceremonies in which music played a very significant role.¹³³ In the pre-Christian Mizo society also chants to invoke supernatural beings were very important in their belief system.

As it is part of spiritual life, music is equally part of secular life in search of pleasure. In the Ancient Greek society, there was all-male drinking party called symposium in which music was a staple element. After eating, the men each sang a song (*skolia*) with an *aulos*, lyre, or *barbiton* providing backing music. Often they sang amusing satirical songs (*silloi*). Finally, at the end of the evening, it was common for

¹³⁰ Mark Cartwright, 'Ancient Greek Music,' *Ancient History Encyclopaedia*, http://www.ancient.eu/Greek_Music/, (accessed 16 February, 2017).

¹³¹ Meghan Dougherty, 'Taqwacore is Dead. Long Live Taqwacore' or punk's not dead?: Studying the online evolution of the Islamic punk scene', in Niels Brügger, Ralph Schroeder (eds), *Web as History (Using Web Archives to Understand the Past and the Present)*, UCL Press, 2017, pp 207-208 <http://www.jstor.org/stable/j.ctt1mtz55k.16> (accessed 13 August 2017)

¹³² Benjamin Wilson, 'The Drumming of Traditional Ashanti Healing Ceremonies' *Ethnomusicology Review*, Vol. 11, 2006, <http://ethnomusicologyreview.ucla.edu/journal/volume/11/piece/516> (accessed 10 September 2017)

¹³³ ...

the group to take music to the streets as a *komos* (band of revellers) and sing and dance their way through the town.¹³⁴ In the pre-Christian Mizo society also male dominated drinking party was the most common musical activity. The Court music or the musicians under the patronage of elites which was popular in the Western Europe from the Classical periods to the Renaissance; as well as the following secular musical concerts, banquets, and discotheque were also music for pleasure.

Music has been an essential agent in creating and promoting identity as well as social and national cohesion. The patriotic and national songs of different cultures are essential tools in this regard. It was also used by the state or ruling classes to promote their agenda to promote social and national cohesion. For instance, as a part of Singapore government policy a national television channel biannually organised a singing competition on patriotic songs called 'Sing Singapore'.¹³⁵ The songs were viewed as the ideologically hegemonic tools by which the government tried to persuade Singaporeans and reinforce in them love and patriotism for their country as well as in support of the ruling elite that has succeeded in taking the country from poverty to prosperity.¹³⁶ It was also as an attempt to develop a sense of unity in spite of its diverse racial, religious, cultural, class, etc.¹³⁷ The 'Sing Singapore' was not a novel or single attempt of the state to employ music to develop a sense of national identity and patriotic verve. In the context of Singapore, while serving the purpose of ruling elite, music promotes identity and cohesion among adverse background of the Singaporeans.

The resistance and protest are among the essential functions of music. There are varieties of resistance or protest music in the world. During the movement against Apartheid in South Africa, music played a very significant role. Throughout every stage of the struggle, the music both fuelled and united the movement. The song was a communal act of expression that shed light on the injustices of apartheid and therefore

¹³⁴ Mark Cartwright, op. cit.

¹³⁵ Aloysius Ho, *The Invention of Tradition: Nationalist Songs and Nation-Building in Singapore*, BA History Honours Thesis submitted to the Department of History, National University of Singapore, 2015/2016, p. 28

¹³⁶ Lily Kong, Music and cultural politics: ideology and resistance in Singapore,' *Transactions of the Institute of British Geographers*, New Series, Vol. 20, No. 4 (1995), p. 456, <http://www.jstor.org/stable/622975>, (accessed 22 September 2010)

¹³⁷ ...

playing a significant role in the eventual reform of the South African government.¹³⁸ A song of protest against the Prime Minister of South Africa, Hendrik Verwoerd by legendary composer Vuyisile Mini titled *Ndodemnyama we Verwoerd* (Watch Out, Verwoerd) became one of the most popular songs in South Africa. Hendrik Verwoerd was the Prime Minister of South Africa from 1958 till his assassination in 1966 and known as ‘Architect of Apartheid.’¹³⁹ The singing of *Ndodemnyama* was a statement of protest and tribute to the strength of freedom fighters. The song was known as the organiser of the unorganised, and the composer emerged as one of the most powerful organisers of the resistance.¹⁴⁰ Music played a significant role in the struggles of Africa which Michaela E Vershbow wrote:

“From the civil rights movement’s *We Shall Overcome* to the Rockers music of Jamaica, it is difficult to find a resistance movement that did not utilize the power of music in some form.”¹⁴¹

The African National Congress (ANC) which formally spearheaded the movement against Apartheid also opened and closed its meetings with the singing of *Nkosi Sikelel’I Afrika* (God Bless Africa) which was the unofficial national anthem of South Africa. The national anthem *Die Stem van Suid Afrika* (The Call of South Africa) and *Nkosi Sikelel’I Afrika* were considered as playing very significant role in the construction of a community that is the new South Africa.¹⁴² In this regard music, while a form of resistance and protest, is also a source of inspiration in the movement.

There were instances that music was found to be an adaptation to the new situation or responses to the new environment not necessarily protest or resistance. The youth of Malawi participated in the World War I as the soldiers; they used to mimicry military parades in adaptation to their new situation. After the war, the soldiers

¹³⁸ Michaela E Vershbow, ‘The Sounds of Resistance: The Role of Music in South Africa’s Anti-Apartheid Movement’ *Inquiries Journal/Student Pulse*, 2(06), 2010, <http://www.inquiriesjournal.com/a?id=265> (accessed 12 June 2017)

¹³⁹ ...

¹⁴⁰ ...

¹⁴¹ ...

¹⁴² Nicholas Cook, *Music: A Very Short Introduction*, Oxford, Oxford University Press, 1998, pp. 75-76

syncretised their indigenous tunes and mimicry of military parades resulted in the emergence of new tunes and styles such as *beni*, *malipenga* and *mganda*.¹⁴³

For its potentialities music has been one of the areas in which Eric Hobsbawm's 'invented of tradition' often applies. He explained it as:

"... a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past. In fact, where possible, they normally attempt to establish continuity with a suitable historic past."¹⁴⁴

The 'Sing Singapore' is known to be a tradition of Singapore but recently initiated. This type of invented culture was seen in Mizo society also. *Lengkhawm Zai* was a singing style and tune unique from other singing traditions and exclusively Mizo, however, the origin was syncretization of new singing style introduced by the Christian missionaries and the existing tune and style of Mizo.

Some scholars held that music is a universal language, origin with a statement attributed to the 19th-century American poet HW Longfellow. From the late 1960s, there was interest in the idea of music as a universal language. The journals like *Ethnomusicology* and *The World of Music* were devoted to the subject. Some of the leading scholars on music history were John Blacking,¹⁴⁵ Frank Harrison,¹⁴⁶ Dane L.

¹⁴³ John Lwanda, *The History of Popular Music in Malawi, 1891 to 2007: a preliminary communication*, The Society of Malawi Journal, Vol. 61, No. 1, 2008, p. 28, <http://www.jstor.org/stable/29779253>, (accessed 7 August 2017)

¹⁴⁴ Eric Hobsbawm, 'Introduction: Inventing Traditions' in Eric Hobsbawm & Rerence Ranger (eds), *The Invention of Tradition*, Cambridge, United Kingdom, Cambridge University Press, 1983, p. 1

¹⁴⁵ John Blacking, 'Can Musical Universals Be Heard?' *The World of Musicology*, vol. 19, no. 1-2, 1977, pp 14-22.

¹⁴⁶ Frank Harrison, 'Universals in Music: Towards a Methodology of Comparative Research,' *The World of Musicology*, vol. 19, no. 1-2, 1977, pp. 30-36.

Harwood,¹⁴⁷ Mantle Hood,¹⁴⁸ David P. McAllester,¹⁴⁹ Charles Seeger¹⁵⁰ and Klaus Wachsmann.¹⁵¹

Music is not mutually unintelligible like language,¹⁵² but it is often identified with culture and geographical region. The background of music and the background of the listener are fundamental in the appreciation of music, not only the organisation of the sound. For instance, the Javanese, Japanese and Indian music may not be automatically accepted as music in the western world, or it could differ from person to person.¹⁵³ On the other hand, with the advent of globalisation, the cultural barriers and isolation of nations and societies are gradually removed through increasing interaction. Music, being one of the most important manifestations of human culture, is intrinsically connected to globalisation both positively and negatively.¹⁵⁴ Music of the economically advanced nations which are the prominent players in the globalisation is consumed everywhere. For instance, the western origin music like Blues, Country, Rock, etc. were listened and adapted by different societies in the world.

It is important to understand music from the context of history and the development of philosophical and aesthetic thought. J Kroier wrote, “Music gets its cultural meaning from its past, even if the listener does not know it,” and the American musicologist and theorist Leonard Meyer held that communication between composer and listener could not exist in the absence of cultural context.¹⁵⁵ Moreover, in the historical materialism, the social history of music regards music as a part of a

¹⁴⁷ Dane L. Harwood, ‘Universals in Music: A Perspective from Cognitive Psychology,’ *Ethnomusicology*, vol. 20, 1976, pp. 521–33.

¹⁴⁸ Mantle Hood, ‘The Homology of Music and Myth: Views of Levi Strauss on Musical Structure,’ *Ethnomusicology*, vol. 21, 1977, pp. 247–61.

¹⁴⁹ David P McAllester, ‘Some Thoughts on ‘Universals’ in World Music,’ *Ethnomusicology*, vol. 15, 1971, pp. 379–80.

¹⁵⁰ Charles Seeger, ‘Reflections upon a Given Topic: Music in Universal Perspective,’ *Ethnomusicology*, vol. 15, 1971, pp. 385–98.

¹⁵¹ Klaus Wachsmann, ‘Universal Perspectives in Music,’ *Ethnomusicology*, vol. 15, 1971, 381–84.

¹⁵² Bruno Nettl, *The Study of Ethnomusicology: Thirty One Issues and Concepts*, New Edition, Urbana, Illinois University Press, 2005, p. 57.

¹⁵³ *ibid.*, p. 58.

¹⁵⁴ Alexandre Lunsqui, ‘Music and Globalization: Diversity, Banalization and Culturalization,’ <http://revues.mshparisnord.org/filigrane/index.php?id=161>, (accessed on 10 August 2017)

¹⁵⁵ Leonard B Meyer, *Emotion and Meaning in Music*, Chicago and London, The University of Chicago Press, 1956, pp. 40–42

superstructure regulated by an economic basis.¹⁵⁶In this regard, it may be mentioned that the theorists of music meaning are broadly divided as referentialists who hold that music can and does refer to meanings outside itself, and the non-referentialists (who are sometimes called formalists or absolutists) who maintain that the art is autonomous and “means itself.” But, the non-referentialists are unable to examine music in isolation from its human environment.¹⁵⁷

The relationship between music and its human environment is found throughout the history of music in its function, composition, and changes as well as the reception. In fact, music is for a human being and produced accordingly. It has been a record of account, expression of observation and feeling, resistance and adaptation. Thus, it changed from time to time, and new kind of music emerged in response to the new environment or experiences.

In the context of Mizo, music played a significant role during pre-Christian times. Christianity brought a new music genre known as *Lengkhawm Zai* after syncretisation with the existing Mizo music. The old style did not disappear immediately but gradually. Mizo music, outside the realm of Christianity, also was not a silent spectator of its human environment but actively responded to the social, political, economic and technology. This study is an attempt to understand the role of music in the history of Mizo and how new music and changes came and received by the society.

1.3 Statement of the problem

During pre-colonisation times Mizo composed songs and produced musical instruments and performed dances, rites, cultivation with these songs. There were chants of the belief system, chants to invoke supernatural powers, chants to express success and declare victories and then dirges. Besides the chants, there were some different kinds of songs and sung at various places and occasions. Some music instruments imported and some locally developed, they played in multiple events as community music activity as well as private amusement. There have been some books

¹⁵⁶ Jingshu Liu, ‘Introduction to the Structural History of Music,’ *International Review of the Aesthetics and Sociology of Music*, Vol. 41, No. 1 (JUNE 2010), p. 84 <http://www.jstor.org/stable/27822864>, (accessed 07 August 2017).

¹⁵⁷ Gordon Epperson, op. cit.

and papers on the pre-Christian Mizo culture, songs with compiled stories which described musical instruments too. No attempts had been made to analyse the social and cultural history of Mizoram through music.

When Christian missionaries followed the colonial extension among the Mizo, they introduced the western hymns which became the basis of Mizo Christian music. The colonial subjugation of Mizo and introduction of Christianity followed a music movement in the secular sphere called *Puma Zai* and its variants. Interestingly, within three decades from the introduction of western Christian hymns, a new Mizo music *Lengkhawm Zai* emerged as a synthesis between the hymns introduced by missionaries and pre-Christian Mizo singing tradition. *Lengkhawm Zai* now became the most prominent Mizo Christian music. Simultaneous with *Lengkhawm Zai* was *Solfa Zai* to sing choral songs in a somewhat loosely organised by a congregation not as a choir. Besides the new styles of songs, the Mizo traditional music instrument *Khuang* (drum) was adopted in the Mizo Christian music this period. Completed studies in these areas primary focused on the revival movement of Christianity, the growth of Christianity and literature.

Since the mid-1920s, Mizo had embraced choirs and other western origin music with Christianity. But, we found a virtual change in the structure of song composition and different music traditions also nevertheless western origin music influenced them. But the existing academic works were in the field of literature focusing on songs composed in Mizo. Moreover, the economic liberalisation of India and development in digital technology affected Mizo music industry. However, there has not been any study in this regard.

Thus, some questions on the history of Mizo music arise such as:

- What role did music play in Mizo society before Christianity?
- How do they enjoy music life before Christianity?
- How does Mizo receive Christianity and the music introduced by missionaries?
- How does Mizo receive and react their contemporary western origin music?

1.4 Review of Existing Literature

The field of music has not yet drawn the attention of scholars on Mizo, but there were some works on a culture where references of music are available. There were some ethnographic works of the colonial officials, which referred to the pre-Colonial Mizo music. They dealt with different cognate tribes of Mizo such as T.H. Lewin's *Wild Races of South-Eastern India* (1870), *The Chin Hills Vol 1* (1895) by B.S. Carey and H.N. Tuck, J Shakespeare's *The Lushei-Kuki Clans* (1912), William Shaw's *Notes on Thadou Kukis* (1929), N.E. Perry's *The Lakhers* (1932), and AG McCall's *Lushai Chrysalis* (1949), etc. The focus of these works was not, of course, music but their passing references are the earliest works available on the music of Mizo and its cognate groups.

The colonial ethnographer T.H. Lewin in his *Wild Races of South-Eastern India* highlights colonial knowledge about the Mizo and its cognate tribes as Kukie and discusses the tribes which can and cannot be included as Kukie. The author mentions the term Kukie term derived from a Bengali word that there were two kinds of hill people one being called as *Joomah* while all the other hill men, more especially unable to speak the vernacular of Bengal were distinguished as Kukie. In his ethnographic description of Mizo and its cognate groups, Lewin include the music and gave brief descriptions of Khumi (Kumi) and Mara music. The two Mizo cognategroup, however, outside the scope of this study, the description is the earliest work on the music of Mizo and its cognate groups. Moreover, the music of the two groups is much closer to that of Mizo. Likewise, the work of BS Carey and HN Tuck, *The Chin Hills Vol 1* was in the Mizo cognate groups in Myanmar, and there was a very brief reference to music which was very similar to Mizo music. Another early referenceto the music of Mizo cognate groups were William Shaw's *Notes on Thadou Kukis* and NE Parry's *The Lakhers*. The former described the music, and its instruments of Thado, a Mizo cognate group and the nature of music and instruments were similar with that of Mizo though there were variations especially with the songs. The latter described Lakher music and its instruments which were identicalto the Mizo instruments, but the Lakher had side blown flute, and the jew's harp (*lemlawi*) was more decorative. There were variations on songs.

J Shakespear's *The Lushei-Kuki Clans* is the earliest description of the pre-Christian Mizo music. He highlighted the musical instruments of Lushai (Lushei) tribe in which he said that gongs and drum were the commonest, gongs were imported from Burma, and large ones may cost as much as ` 150 while sets of three small gong each with a separate note are the most prized. He said that drum (*khuang*), fiddle (*perhkhuang*) and *rotchem* (*rawchhem*) as other musical instruments while the last is found in all Lushai-Kuki clans (Mizo and its cognate tribes). Reference of songs and dances of Lushai is also found in the Shakespeare's *The Lushei-Kuki Clans*. The Anal, a Mizo cognate group's specialty of musical instrument which is a long trumpet bamboo is also mentioned in this work. However, the work is not an analysis of Mizo music or its instruments though still valuable information.

Another on Mizo by a colonial official is AG McCall's *Lushai Chrysalis* in which references to Lushai music and instruments are found. McCall said that the range of musical instruments was limited by indigenous resources which however were ingeniously applied. He mentioned that the Lushai produce of discordant note with leaves and rice-shoots, the reference of which is not found in other colonial ethnographic works. McCall also said that Lushai dancing was always limited in its development. He said that what made the dances usually were the repartees and lewd jokes at the beer drinking parties. This work is not a critical or in a depth study of Mizo music but one of the very few information on pre-Christian or pre-Colonial Mizo music.

The Christian missionaries had some works which had a referencetomusic, and they were an important source of information for the Mizo music. Dorothy F. Glover's *Set On A Hill: The Record of Fifty Years in Lushai Country*, 1944; *Mizo Miracle* (1968) by EM Chapman and M Clark and JM Lloyd's *On Every High Hill* (1957) and *History of Church in Mizoram* (1991) were the works of Christian missionaries which had reference to music. Besides the published book there were reports of the ministers which in music was discussed. However, the reports and works of missionaries were not critical analysis. The reports of the missionaries under the Baptist Missionary Society (BMS) were compiled and published as *Reports by Missionaries of Baptist Missionary (BMS) 1901-1938* by the Mizoram Gospel Centenary Committee of the Baptist Church of Mizoram in 1993 and the reports of missionaries under the Welsh Calvinistic Methodists Foreign Mission Society (WCMFMS) were compiled by K

Thanzaiva and published in 1997 as *Reports of the Foreign Mission of the Presbyterian Church of Wales on Mizoram 1894-1957*. The two reports were informative on the activities and view of missionaries about music.

Early work on the Mizo history and culture *Mizo Chanchin* (1938) by Liangkhaia was the most initial work of Mizo from which information on the belief system are available though not in detail. *Mizo Pi Putelehan Thlahte Chanchin* (1964) by K Zawla was another early work by Mizo. He narrated Mizo traditions on the origin of songs, provided information on the well-known Mizo composers of the pre-Christian Mizo songs, different *Zai* and belief system. The chapters on pre-Christian culture and practice about the belief system had become the few book from which one can draw necessary information. He also published another work *Zawltlingvawnnat leh Keimah* (1985) in which he wrote the stories different songs and composers. Hrangthiauva and Lal Chungnunga in their join work *Mizo Chanchin (History & Culture of the Mizo)* (1978) wrote on the origin of different songs according to oral traditions and presented *Thuthmun Zai* as the oldest group of Mizo songs started to be composed at a settlement called Chhinlung. The book also deals with the pre-Christian belief system and practices.

The Mizos (A study in racial personality) (1978) by Lal Biak Thanga was an early Mizo work in English on the history of Mizo. He discussed *Puma Zai* and some other well-known composers. In 1979, a first Mizo essayist who actively involved in the promotion of Mizo literature J Malsawma published a collection of his essays in a book *Zo Nun*, in which there was an essay on *Mizo Hla* which meant Mizo Songs. He reproduced Mizo oral traditions about songs before Christianity was introduced to Mizo and followed how Mizo songs proceeded after Christianity. Another early work on the history of Mizo songs was 'History of Mizo Hla' (1961) by VL Zaithanmawia which won first prize in the essay competition of MZP on the theme mentioned as the title of the work. However, the essay was publicly available only with the publication a book *Hranghluite Sulhnu* (1996) by B Lalthangliana which was a collection of articles by older generations. The essay reproduced oral tradition on Mizo songs, and historical study or approach was not tried.

Vumson's *Zo History* (no date) is one of the most referred indigenous authors work on Mizo and its cognate tribes. The primary focus of the work is political history, and there is a very brief reference to songs. He wrote that songs are composed and sung among Mizo and its cognate tribes in the success or lost or in the moment of joy or grief. This is a mere passing comment on Mizo music before colonialism and Christianity were introduced to Mizo. *Mizo Poetry* (1998) by RL Thanmawia is one of the early works in English in which he dealt with Mizo songs, but his approach was from the literature point of view.

There are some works on Mizo Christianity which dealt with music. A Mizo church leader Lalsawma in his *Revivals – The Mizo Way* (1994) discussed the relationship between revivals and music. The Mizo Revivals themselves are music activities. His discussion on Mizo Christians adoption of *Khuang* is very informative. Mangkhosat Kipgen in his *Christianity and Mizo Culture* (1997) discussed the Mizo culture's response to Christianity claimed that Mizo and its cognate tribes are justifiably well-known as a singing tribe. The music traditions of which were well developed even before the coming of Christianity and exposure to Western music. He also argued that it was a Mizo traditional song called *Puma Zai* that that prepared the way for the subsequent waves of Mizo Christian revival movements that became such characteristics of the religion in Mizoram. Vanlalchhuanawma in his *Christianity and Subaltern Culture: Revival Movement as a Cultural response to Westernisation in Mizoram* (2006) argued that hymns and songs turned out to be essential instruments to remove Mizo apprehension about alien religion and played a unique role in the Mizo revival movements. He sees that *Puma Zai*, a music movement in the history of Mizo as a cultural response to Colonialism and Christianity. And the *Puma Zai* movement paved the way for *Lengkhawm Zai*; a Mizo Christian music emerged as a synthesis between the music introduced by Christian missionaries and the existing Mizo singing tradition.

A musician and music scholar Za Tawn Eng wrote a paper 'Traditional Music of the Chin People,' published in the *Chin History, Culture & Identity* (2009) in which classified the traditional Chin music as Singing form and Speech tone songs which includes Lamentation and *Hlado* (hunter's victorious song). He also periodized Chin music as Pre-Christianisation and Christianisation while he made three sub-divisions in

the former such as Formative, Pre-emigration to the Lushai Hills and Post-emigration to the Lushai Hills (present Mizoram). According to Za Tawn Eng during the formative period Chin music was comprised of speech tone and three to four tones scales and the main themes were dealing with mourning, shamefulness and distress; in the pre-emigration period pentatonic scales and melancholy were introduced and in post-emigration period songs containing lyrics of love, pride and provocation were found while pentatonic remained the highest tone. Chin and Mizo are the virtually same group of people, and the scholar, however, used the term 'Chin' his discussion was on Mizo music. It may be elaborate that 'Chin' was an inclusive term for Mizo cognate group used in Myanmar and the author adopted it to mean Mizo. The author did not intend in-depth study but still useful for a basic understanding.

Work in Mizo vernacular *Mizo Literature (Mizo Thu leh Hla)* (1993) by B Lalthangliana narrates origin of the song according to Mizo oral tradition. This work tended to be more literary instead of history. However, it is informative about songs. Another work of the same author *India, Burma & Bangladesh-a Mizo Chanchin* (2001) made a distinction of music instruments as indigenously developed and imported ones. He gave descriptions on the different Mizo musical instruments and songs. However, his focus is not music, and he did not make a critical analysis the information he provided is beneficial. His other book *Pi Pu Zunleng (Studies in Mizo Culture and Folktales)* (2007) was informative on pre-Christian Mizo belief system and culture. A Mizo renowned author James Dokhuma in his *Hmanlai Mizo Kalphung* (1992) devoted a chapter on Mizo traditional music whereby he gives some information on when, how and who played the instruments. The book is also informative on the pre-Christian Mizo culture, the sacrifices and ceremonies. With regard to the pre-Christian culture – belief system, sacrifices and rituals there is *Pi Pute Biak Hi* (2009) by Zairema in which the author critically examined the pre-Christian belief system, and some chants were reproduced. However, it was a theological work.

Zorimawi (1994) by Tlanghmingthanga K is the earliest book available on Mizo music. There were Mizo books on music but dealt with the western music and mostly educative. *Zorimawi, on the other hand*, narrates the history of music among the Mizo but simple and concisely. The work is unusually for necessary information on the history of music in Mizo society. There was *Mizoleh Khuang* (1994) by

Vanlalchhuanga which was about the role of the drum (*khuang*) in Mizo society. It provided much relevant information on the use and history of *khuang*. Another work on the role of music in Mizo society was *Mizoram leh Music* (2012) by C Lianzuala which was about music in Mizo church notably, the Mizoram Presbyterian Church.

Two volumes of *Khawvel Hriatah Mizote* (published in two parts) (2010) by C Thansiamia are about tours of Mizo choirs to different places of India as well as abroad. The author was the conductor of the choirs in the 1970s and 1980s. He provided detail information on the tours through personal interaction with the early choir members, diaries and his diaries. *Lenchawm*(2017) is a collection of seminar papers on *Mizo Lengkhawm Zai* published by the Government Hrangbana College, Aizawl. The seminar papers were divided as a historical approach, biographical approach, literary approach, theoretical approach and thematic approach. It is a comprehensive study on *Lengkhawm Zai*, a Mizo Christian music which emerged from the interaction between western Christian hymns introduced by Christian missionaries and pre-Christian Mizo singing style.

Mizo Hla leh a Phuhtute (1999) edited by B Lalthangliana, a collection of articles on the life and works of 44 Mizo song composers during the colonial and post-colonial periods is a valuable reference. Another useful reference is *Mizo zai thiamlartechanchin* (2012) by Lalthlamuana. It is a collection of the profiles of 192 Mizo singers, a useful information on the life and works of Mizo singers.

An article '*Tunlai Mizo rimawihmanrua ching chhuaktute*' by R Lallianzuala in *Thu leh Hla Kutpui Vawi 5-na 1990 Souvenir* is important information on the Mizo adoption of western music instruments. Another article '*Rimawi*' by Zira Hnamte in a magazine *Damdiai Vol-3* (2010) published by the Guwahati Mizo Welfare Association narrated the state of music among Mizo from the 1960s till 1980s. It was not an analytical study, but a valuable basic information. *Halleluia!* (2012), a centenary souvenir of the choir of Presbyterian Church, Mission Veng, Aizawl provides information on the introduction of choral music to Mizo, two articles such as '*Mizorama Zaipawl hmasa ber Mission Vengah,*' by LN Tluanga and '*Mizorama Zaipawl tobul leh hun hmasa lam*' by C Thansiamia discussed about the introduction of choral music to Mizo.

In 1981, the earliest collection of the pre-Christian Mizo songs with oral tradition on the origin of groups of songs called *Zaiwas* published as *Pi Pute Hla* (songs of the fore parents) by Ngurliana. However, it was a mere collection of songs and oral tradition, the information provided by the book was informative and useful in reconstructing the past. There were other collections of pre-Christian Mizo songs such as *Mizo Nunhlui leh Hlate* (1988) by R Doliana; *Mizo hla hlui pawimawh lawrkhawm* (1991) by Tribal Research Institute of the Government of Mizoram; *History of Mizo Hla* (1995) by Lalengliana; *Mizo Zaita* (1995) by HKR Lalbiakliana; *Mizo Hun Hlui Hlate* (1998) by B Lalthangliana; *Hmanlai leh tunlai Mizo Hlate* (2011) by C Chhuanvawra and RL Thanmawia's collection of pre-Christian Mizo song as *Mizo Hla Hlui (Mizo Folk Songs)* (2012). The books included oral traditions about different *Zai* and they are important sources for this study.

Thus, it is clear from the review of some of the existing literature; no significant work has been done to understand the Mizo music, how did it influence Mizo society, how did Mizo receive music which came from other cultures and what role did music plays in Mizo society. Therefore, this study will attempt to fill the gaps in understanding Mizo music.

1.5 Area of the study and limitations

The area of the study is primarily Mizoram. Mizo is an umbrella term which comprises different cognate groups such as Lushai (Lusei), Hmar, Paite, Mara (Lakher), Pawi, Ralte, etc. The British colonial government and Christian missionaries promoted Lushai language which was already dominant or more visible than the others even before the advent of British colonialism because it was the language adopted by the village chiefs. Thus, from the colonial period, Lushai became more prominent, and it was used as an inclusive term for the Mizo cognate groups in Mizoram. Towards the end of the colonial period Mizo emerged as an inclusive term for Mizo similar groups in Mizoram, in fact, it already existed during the primitivetime, but the colonial government and missionaries' usage of Lushai supplanted it. Thus, Mizo is commonly used as equivalent with Lushai regarding language and culture. The term Mizo culture was usually used to mean the cultural practices of Lushai or Lusei, one of the Mizo

cognate groups. Likewise, Mizo music in this study focused on the music of Lushai (Lusei) group in the pre-Christian or pre-Colonial period and the music of a society in which Lushai (Lusei) was the dominant group, however, the contributors belongs to different Mizo cognate groups. There were Mara music, Hmar music, Lai music, Paite music etc. but not included in this study though they are part of Mizo cognate groups in Mizoram.

1.6 Objectives of the study

1. To study of pre-Christian Mizo music.
2. To examine the history of missionary intervention in the realm of music.
3. To explore the interaction of pre-Christian Mizo music with the music introduced by the Christian missionaries
4. To study the Mizo reception and response of music which were global.

1.7 Methodology and Approach

The study period of this work is broadly divided into the pre-written record and written record periods. For the pre-written record period, oral traditions are the primary sources; there are no archaeological sources. Local historians had collected and published the oral sources, and there are some books in which the accumulated oral traditions. Moreover, it is not practical, attempt to obtain oral sources of the pre-written record period because of the non-availability of persons who had personally witnessed the music activity of the time. Thus, the oral traditions collected by early local historians are examined and interpreted in historical context. In all the chapters songs and biography of the composers compiled by local historians and other writers were used trying to develop the history of Mizo music. Mizoram State Archives and Aizawl Theological College archives played a crucial role in the collection of available written records. This study extensively used Government and Church archival sources like the reports of missionaries, the book they had written, some work of early Mizo Christians, Church minutes, Government records, journals, magazines and newspapers. Interviews based on open-ended questions had been conducted using various electronic devices, and after cross-checking the authenticity of sources, in the majority of this thesis chapters, these sources were employed.

1.8 Structure of the study

The thesis is divided into the following Chapters:

Chapter 1: Introduction

This chapter is an introduction of Mizo by giving a historical sketch and a discussion on music, focusing the roles it had played in the different societies. The statement of the research problem, objectives, structure of the study and methodology adopted are discussed. Existing literature which is relevant to this research is also reviewed.

Chapter 2: Pre-Christian Chants

This chapter deals with chants of pre-Christian Mizo society. The pre-Christian Mizo music tradition has the composition of vocal, instrumental and vocal accompanied by instruments. Strictly vocal were chanted to invoke supernatural power called *Thiamhla*, chants of success called *Hlado*, chants of victory called *Bawhhla* and dirges called *Ṭahhla*. *Thiamhla* was further divided as *Sakhaw thiamhla*, chanted in the sacrifices offered for the favour of blessings and protection; *Inthawina hla*, chanted in the sacrifices offered for favour of recovery from health issues; *Thawinahla*, chanted upon non-human beings expressing either command or wishes and *Dawi hla*, chants of magical powers. This chapter critically analysed different chants and also given stress on the relationship between pre-Christian Mizo and their environment.

Chapter 3: Instruments & Songs of Pre-Christian Music Tradition of Mizo

This chapter deals with different musical instruments and songs of pre-Christian Mizo music tradition. The uses of various musical instruments, their role in the music life were discussed and examined in this chapter. It also examines the musical culture and the relationship between pre-Christian Mizo society and music.

Chapter 4: Christian Hymns and Mizo response

This chapter deals with the music introduced by Christian missionaries such as translated western Christian hymns, community singing and tonic solfa. It also discussed the Mizo response of the music through the 'Revival' of 1906, *Puma Zai* and *Tlanglam Zai* and other singing traditions after the *Mautam* famine of 1911-1912.

Chapter 5: Emergence of Mizo Christian Music

This chapter discussed the adoption of pre-Christian Mizo music instrument *Khuang* (drum) by the Church and the emergence of a new style of singing *Lengkhawm Zai* which was not found in the pre-Christian Mizo music tradition but differed from the music introduced by the missionaries. The secular version of *Lengkhawm Zai* called *Kaihlek Zai*, as well as the continuity of the pre-Christian Mizo singing tradition, were also discussed in this Chapter.

Chapter 6: Globalisation and Mizo Music

This chapter deals with how Mizo took up and proceeded with music which was global such as choral and other western origin music. It also tries to trace the historical role of radio in Mizo music life, the MNF movement and music, commoditization of music, and the impact India's economic liberalisation and technology on the Mizo music industry.

Chapter 7: Conclusion

This chapter summarises the significant findings of the research.

Chapter 2

Chants in Pre-Colonial and Pre-Christian Music Tradition of Mizo

Mizo music, before the advent of British and introduction of Christianity, was in three forms such as vocal, instrumental and vocal harmonized with the instrument. The vocal form consisted of chants for different purposes and occasions. The chants to invoke the supernatural power were called *Thiamhla*, chants of success were called *Hlado*, chants of victory were called *Bawhhla* and chants of dirges were called *Ṭahhla* respectively. In Mizo, chanting or performing in the vocal form of music in the style of plainchant, which is monophonic is called *chham* such as *Thiamhla chham*, *Hlado chham*, *Bawhhla chham* and *Ṭahhla chham*. Chanting was done with specific purpose on special occasions as the names suggested. This chapter deals with the pre-Christian Mizo culture through the chants.

2.1 *Thiamhla* Chants

The *Thiamhla* chants were performed to invoke the supernatural beings and their blessings. There were four types of *Thiamhla* chants i.e. *Sakhaw thiamhla*, the chants of guardian spirits which were chanted in the sacrifices offered for blessings and protection; *Inthawina hla* the chants in the sacrifices offered on health issues; *Thawina hla*, the chants in the sacrifices performed on non-human being and *Dawi hla*, the chants of magical powers, chanted by those who had the knowledge to invoke supernatural powers.

The pre-Christian Mizo beliefs were predominantly controlled by benevolent spirits and malevolent spirits. Fascinating part of compartmentalization of supernatural beings is all benevolent spirits fall in the category of protector of village, cultivation field, and resources whereas malevolent spirits were considered as problem creators of human - ills and diseases. Sacrifices offered to the benevolent spirits were proactive as they were primarily to maintain a good relationship for the favour of blessings and

protection while sacrifices to the malevolent spirits were reactive and performed only in the occurrence of problems mostly on health issues. The *Sadawt* and *Puithiam* (well versed with all sacrifices and chants relating to benevolent spirits) conducted sacrifices to the benevolent spirits with *Sakhaw Thiamhla*. The *Bawlpw* (trained and well versed with chants to invoke the evil spirits) performed sacrifices to the malevolent spirits *Inthawina hla*.¹⁵⁸

Sadawt was a term of the Lusei group and he was exclusively for the Lusei community that he did not officiated performances of other communities. Other groups called the same kind of official as *Puithiam* and he could officiated sacrifices of different communities.

2.1.1 *Sakhaw Thiamhla* – Chants for favour of Blessings and Protection

The benevolent spirits were in fact the guardian spirits. There were four kinds of guardian spirits such as the guardian of an individual called *Khaltu*; household family, clan and tribe called *Sa*; and village community, polity including physical environment and wild animals called *Khua*. The spirits which they believed to live in above were *Pathian*, *Chung* and *Vansen* and the spirits dwelled in the earth were *Hnuait* and *Hnuaipui*. They generally considered *Pathian* as the creator of the structures of world including human beings while another spirit *Khuavang* do the finishing.¹⁵⁹ However, there was clear concept on *Khuavang* including its abode and activities.

The performance of sacrifices to the benevolent spirits can broadly be put into categories in such manners: sacrifices performed to *Khaltu*, spirits which looks after the spirit of every individual which were collectively called *Khal*; sacrifices to the spirits *Pathian*, *Sa* and *Khua* such as *Sakung phun*, *Chawng or Chawngfang*,¹⁶⁰ *Sedawi*, *Sekhuang* and *Khuangchawi*; sacrifices performed for favour of blessings and protection for village community such as *Kawngpui siam* and *Fano Dawi*; and sacrifices to the spirits believed to have abode in the sky and earth for favour of

¹⁵⁸ For instance sacrifice for severe abdominal pain which was believed to be caused by an evil spirit called *Khawhring* was not always performed by *Bawlpw*. For details one may see: H Vanlalhruaia, *A History of Traditional Medicine of Mizoram in Pre-Modern Period*, PhD Thesis, University of Hyderabad, 2010, p. 185

¹⁵⁹ *ibid.*, p. 200

¹⁶⁰ Herein after referred as *Chawng*.

protection and blessings.¹⁶¹ It was performed as a set known as *Dawino chhui* comprising the sacrifices called *Chung*, *Vansen*, *Lasi*, *Hnuaita* and *Hnuaipui* though the order of performance may differ. There were chants for each of the sacrifices.

Apart from these sacrifices there was *Thlahual* which was performed on an individual for favour of security, long life and blessings. Every individual was believed to have a spirit which was called *Thla* and *Thlahual* literally meant to guard the spirit. There was a chant of *Thlahual* which was incanted in sacrifices to *Khaltu*, *Sa* and *Khua*. The chant did not address any spirit, it was basically expression of wishes and in its nature it was a chant to make the spirit of a person to feel good and feel secure. Besides its inclusion in the sacrifices mentioned there was *Ar Thlahual* generally performed with fowl in the event of death in the family, in the event of distress and shocking or traumatic experiences, bad dream and submission to the protection of chief to become *bawi* (bonded person) due to some misfortune.

Khaltu was the one of the guardian spirits and the *Khal* was sacrifices to please *Khaltu* and to maintain good relationship with the spirit. There were two types of *Khal*; first one was performed by parents for their children success and health and another type was performed by adults to maintain good relationship with *Khaltu*. Different names were given to the sacrifice performed to *Khaltu* according to sacrificial animal and the chant for instance, *Ar khal* was performed with rooster that rooster meant for *ar*; and if the spirit, *Khaltu* was addressed as dwelling in the rivers it was called *Luilam khal* that the sacrifice with rooster while spirit was addressed as dwelling in the rivers became *Ar luilam khal*.

The sacrifices performed by parents of newly born baby were: the *Ar khal* which was performed with a rooster for favour of stable health for new born baby; *Ar luilam khal*, a rooster sacrifice for speedy recovery of a mother from delivery, infant health and to get enough breast milk; *Ui luilam khal* a sacrifice with dog for favour of the new born baby to be free from physical deformities and *Kel khal* sacrifice was performed for adolescent male for favour of successful life.

¹⁶¹ Traditional Mizo belief that there were other supernatural beings in abode besides *Pathian* and they were lesser in power compare with *Pathian*. In collection there were known as *Dawino Chhui*.

The sacrifices performed by adults for blessing of *Khaltu* were *Vanchung khal*, *Lasi khal*, *Hmar khal* and *Khalchuang*. Primarily *Lasi khal* was performed by skilled hunters to develop a good rapport with *Lasi*. There was a belief that wild animals were under the guardianship a group of spirits collectively called *Lasi*. It was a belief that a man who *zawl*¹⁶² a *Lasi* could get plenty of animals for hunting and of course killed easily. To maintain such relationship the *Lasi* blessed man should perform regular sacrifices called *Lasi khal* with a young pig. The gender of *Lasi* is in fact very ambiguous. General understanding is *Lasi* must be female as it largely represents love and sex but question arises if there were male *Lasi*.¹⁶³

In the pre-Christian Mizo belief system there were two human spirits dwellers where man's soul settled. Those who qualified the necessary conditions practically led a successful in life, after death their soul would go to *Pialral* and the rest soul below this qualification would be landed in *Mitthi Khua*. Life in *Pialral* were believed to be in abundance, and no one needs to work anymore. One who qualified for *Pialral* was called *Thangchhuah*. There were two types of *Thangchhuah*; one was *In lama Thangchhuah*, achieved by performing *Khuangchawi* in which sacrifices to *Pathian*, *Sa* and *Khua*. However, *Khuangchawi* could be performed only by those who completed a series of other sacrifices starting from *Sakung phun*, *Chawng*, *Sedawi* to *Sekhuang*. The sacrifices *Chawng*, *Sedawi*, *Sekhuang* and *Khuangchawi* were an individual's performance to *Pathian*, *Sa* and *Khua* but like a whole village community feast. They were very expensive and could be performed by the wealthy persons only. Thus, to entitle *Pialral*, one had to be very successful in life and performed a number sacrifices to *Pathian*, *Sa* and *Khua*. The pre-Christian Mizo belief system being known as *Sakhua* was even used for translation of an English word religion. It was often speculated that the Mizo term for belief system *Sakhua* as a combination of *Sa* and *Khua*. However, a *Sadawt* name Lianzika contradicted *Sakhua* as a combination of *Sa* and *Khua* as follow:

With 'Sakhua' we do not refer to two spirits 'Sa' and 'Khua' neither the term 'Sakhua' was a combination of the terms 'Sa' and 'Khua.' When our fore-parents settled in the west of Run river, they did not know to whom they could turn to in

¹⁶²The goodrelationship developed between *Lasi* and humans was known as *Zawl*. Such association was usually between man and *Lasi*.

¹⁶³ Zairema, *Pi Pute Biak Hi*, Aizawl, Zorun Community, 2009 p.7

the event of distress and problems, but believed in the existence of a spirit which can help people in distress and provided health. They addressed the spirit as *Pathian* or *Khuanu* and tried to connect; *Bulthluk* was the earliest sacrifice in this regard It seemed, their quest for that spirit was called *Sakhua*.¹⁶⁴

The other type of *Thangchhuah* was *Ram lama Thangchhuah* achieved by killing of prescribed animals and performed rituals attached in addition to that. Most of the specified animals were dreadful, and their killing was considered relevant for their security. But, there was no chant attached for *Ram lama Thangchhuah*. To become a *Thangchhuah* was one of the main aims and aspirations of every man in pre-Christian Mizo society.

Dawino chhui as mentioned was a set of sacrifices; it could be performed for the first time only after performing *Chawng*, and after *Sedawi* for the second time and so on. Though not expensive, it was practically exclusive for those affordably sacrifices such as *Chawng*, *Sedawi*, *Sekhuang* and *Khuangchawi*.

There were 16 sacrifices and 25 chants to the benevolent spirits. Sometimes more than one chant happened to be employed to invoke supernatural beings in sacrifices as per requirements. The chants which were to be used in sacrifices for pleasing benevolent and malevolent were clearly compartmentalised. Their way of seeking protections from two different form spirits were also differed.¹⁶⁵ There was a belief if proper attention was not paid to *Sa*, the spirit of family, clan and tribe; the spirit could express displeasure with that family through misfortunes like death. Such discontent of the spirit was called *Sa nuar*.¹⁶⁶ Most of the chants, except the chants of *Khal*, *Thlahual*, *Kawngpui siam* and *Fano dawi* were invocation of spirits to receive the offerings.

The chants which explicitly expressed wishes for the performer of sacrifice mainly concerned for success in agriculture, success in hunting, blessed with children, long life, security against enemies and wild animal. The chants of *Ar khal*, *Kel khal*, *Thlahual* and *Ar thlahual* expressed wishes that the performer be successful in

¹⁶⁴ Tribal Research Institute Publication, *Mizo Sakhua*, Aizawl, Senior Research Officer, Tribal Research Institute, 1983, p. 11

¹⁶⁵ Zairema, op. cit., p. 90

¹⁶⁶ *ibid.*, pp. 29-30.

agriculture and become a wealthy person.¹⁶⁷ And the chant of *Selu lawh* in the sacrifice to *Khua* also expressed the same as “*Buh leh bal tumpui ang, Chawn leh lam tumpui ang,*”¹⁶⁸ (Let us land with food, let us land with *Chawng* and dance). As a part of *Khua* ritual performance they sacrificed *mithan* and chopped off head part of it and skull was mounted on a post in front of performer’s house for three months. After three months it was removed by performing a sacrifice to *Sa* by killing a pig with the chants of *Sa* and while removing the skull of *mithan* the officiating *Sadawt* uttered the chant called *Selu lawh*.

There was a very unique chant of *Fano daw* which did not address any spirit. Apparently, it was an expression of wishes for success in agriculture as below:

Dum hluamhluam, dum hluam,
Mima chi, Fanga chi dum hluam,
Leng rual, ramtuan pheikhai zang,
*Kan thlawhhma tluang rawh se.*¹⁶⁹

(Imposing like black, imposing like black,
 The sprouts of job’s tear, sprouts of paddy be imposing like black,
 May the young people be active and lively in their work,
 May the work of jhumming be smooth).

The chant of *Kawngpui siam* also did not address any spirit but expressed wishes for success agriculture as follow: “*Buhza lawi nan Kawngpui kan siam e,*”¹⁷⁰ (We prepared road, so that success in agriculture may come in).

Reference of long life was found in the chant of *Kel khal* as “*Pi khumin rawn khal ang che, Pu khumin rawn khal ang che, Tar kun khupbihin han khal ang che,*”¹⁷¹ (Keep him to live longer than grandma, Keep him to live longer than grandpa,

¹⁶⁷ The chants were almost same, for details see Appendix – I such as *Ar khal, Kel khal, Thlahual* and *Ar thlahual*

¹⁶⁸ See Appendix – I: *Selu lawh*

¹⁶⁹ Zairema, op. cit., p. 38

¹⁷⁰ See Appendix - I: *Kawngpui siam*.

¹⁷¹ *ibid, Khel khal (Z)*. There were records of chants of *Khel khal*, it was reproduced by Zairema, herein after referred *Khel khal (Z)*

Keep him to live very old even bending) or “*Tuakṭovin, khupbihin khal ang che,*”¹⁷² (Keep him old with grey hair and bending body) and the chant of *Thlahual* expressed the same wish, “*Hai ang tarin hual ang aw, Tum vuaiin hual ang aw, Tarkun khupbihin hual ang aw,*”¹⁷³ (Let us guard to grow old, as old as mango tree, and naturally faded away at like a palm tree... .. Let us guard to live up to very old even the body gets bending). Same kind of wish was found in the chant of *Ar thlahual*, “*Khup bihin hual ang, tar kunin hual ang, Nipui dam chen hual ang, thlapui dam chen hual ang,*”¹⁷⁴ (Let us guard to live very old even the body get bending, Let us guard to live long as long as sun and moon).

The *Kel khal*, *Ar thlahual* and *Lasi khal* chants referred to a kind of life which encountered troubles in their prime time; *Kel khal* in particular concern with death at the prime of life and appeal to the guardian spirit, “*Nun tuakin rawn khal ang che, Par tuakin rawn khal ang che*”¹⁷⁵ (Keep him to live through the prime of life, Keep him enjoyed the prime of life). The chant of *Ar thlahual* also concerned the same and referred as “*Nun tuakin hual ang, pang damin hual ang,*”¹⁷⁶ (Let us guard to live through the prime of life, and healthy). In the chant of *Zu-zo*, recited during performance of sacrifice to *Khua* as invitation to the spirit to take rice beer also talk about healthy and successful life, “*Nuntluak, pangdama thoin Zu va zo vuai,*”¹⁷⁷ (Arise with healthy life which lived through prime of life, please take rice beer). The main concerned as transpired in the chants was death in the prime of life. *Lasi khal* though performed for the favour of success in hunting referred life free from misfortunes as: “*Nuntluang tumpui che, Pangdam tumpui che*”¹⁷⁸ (Land with smooth life, Land with healthy life). Chants with regard to *mithan* sacrifice to *Khua* emphasised smooth and healthy life; when a *mithan* was being killed for sacrifice, the performer recited a chant that he is not doing it out of dislike or inability to look after but for favour of smooth and healthy life, “*Ka hmu mawha ka ti a ni lo, Ka en mawha ka ti a ni lo, Nuntluang pangdam ka*

¹⁷² *ibid.* There were records of chants of *Khel khal*, it was reproduced by RL Thanmawia herein after referred *Khel khal* (RL)

¹⁷³ *ibid*, *Thlahual*

¹⁷⁴ ...

¹⁷⁵ *ibid*, *Kel khal*

¹⁷⁶ *ibid*, *Ar thlahual*

¹⁷⁷ *ibid*, *Zuzo*

¹⁷⁸ *ibid*, *Lasi*

*dilna a ni e.*¹⁷⁹ *Se lu lawh* chant in the same sacrifice referred smooth and healthy life as follow, “*Nuntluang, pangdam tumpui ang*”¹⁸⁰ (Let us land, bringing smooth and healthy life).

In the chant of *Thlahual* and *Kel khal* wishes for the procreation of children were found.¹⁸¹ The words of these chants were almost the same.

Hunting was an essential part of traditional Mizo life. Domesticated animals were used as a source of meat as well as for religious sacrifices. *Lasi khal* and sacrifice to *Lasi* performed as part of *Dawino chhui* were conducted for the favour of success in hunting and the chant, after inviting the spirit *Lasi* to receive the offering, explicitly asked to bring success in hunting as, “*Salu tumpui angche*”¹⁸²(land with the head of animals). The two sacrifices have the same chant. The chant of *Thlahual* referred success in hunting as “*Satin satang kapin hual ang aw,*”¹⁸³(let us guard his spirit so that he becomes a person who shoot all kinds of animals) which expressed wishes for the performer to be successful in the hunting of all kind of animals. It also referred security against dangerous animal as, “*Miral ‘saraI’ thatin hual ang aw,*”¹⁸⁴(Let us guard his spirit so that he become a person who kill the enemy and **dangerous animal**). One of the purposes of *Kawngpui siam* was to seek favour for successful hunting; the chant invited different animals to come to their village.¹⁸⁵ *Khua* was believed to have control over animals other than wild boar as *Lasi* has exclusive controlled over it.¹⁸⁶

Protection of village from rival villages or enemies was a fundamental issue during pre-colonial times. In those days, inter-village feuds were very common. *Thlahual* and *Kawngpui siam* chants reflected the Mizo concerned with security of their villages. Through *Thlahual* chant they seek protection and securing from a supernatural being, “*Miral’ saraI thatin hual ang aw,*”¹⁸⁷ (Let us guard his spirit so that he become a person who kill the **enemy** and dangerous animal). *Kawngpui siam* was a chant of

¹⁷⁹ *ibid*, *Sechhun* Performer’s Chant

¹⁸⁰ *ibid.*, *Selu lawh*

¹⁸¹ *ibid*, *Thlahual* and *Kel khal (RL)*. The words for favour of procreation of were almost the same.

¹⁸² *ibid*, *Lasi*

¹⁸³ *ibid*, *Thlahual*

¹⁸⁴ ...

¹⁸⁵ *ibid*, *Kawngpui siam*

¹⁸⁶ Zairema, *op. cit.*, p. 25

¹⁸⁷ See Appendix - I: *Thlahual*

reception of their heroes who came back from war or raids, “*Kawngpui kan siam e, kawngpui kan siam e, Mi lu, sa lu lawi nan kan siam e*”¹⁸⁸ (We prepared road...for the arrival of trophies of slain enemies and animal’s head). There was a *Thlahual* chant recited only in the *Kawngpui siam* which focuses exclusively on village security and protection. The focus was security against enemies or rivals and there was no reference of favour for success in hunting, bless long life, etc.¹⁸⁹

2.1.2 *Inthawina hla* – Chants connected to health issues

There were two types of sacrifices with regard to illness, one was to avoid any possible ailing caused by spirits while the other to recover from illness. When the villagers slashed and burned the jungles for rice and vegetable cultivation, they performed *Kangral*, *Lo thiang* and *Sihluh*. *Kangral* was performed with a rooster and a young on the next day of burning the slashed forest. The chant was an apology to the jungle spirits for the uncertain death of animals and plants caused by fire. It was observed as mourning day in condolence of animals, and other living beings. The villagers performed *Lo thiang* chant to develop a good rapport with supernatural being after the disturbances of forest for *Jhum* cultivation.¹⁹⁰ *Sihluh*¹⁹¹ was performed if a spring in which animals flocked together for water which is called *Sih* in Mizo is found near a new *jhum*. Besides the water spring, this kind of sacrifice was performed if an isolated small pool of water called *Tuivamit* in Mizo and other peculiar things were found the *jhum*. They were afraid to cause some irritation to the spirits of *Sih* or those peculiar things and to become a victim of reaction.¹⁹²

Majority of health and disease problems were attributed to malevolent spirits. The sacrifices with chants were offered to these spirits to get cure or to keep distance from diseases. *Daibawl* was performed to get relieve from high fever; *Ram nupui* for physical weakness and swelling abdomen; *Zunthiang* or *Zinthiang* for convulsions; *Hmarpui lutan* for pneumonia; *Hrilawn* for diphtheria; *Tui hritlang* for rheumatism; *Bulthluk* used to perform when a newborn baby is not healthy; *Zangzawthawifor*

¹⁸⁸ *ibid*, *Kawngpui siam*

¹⁸⁹ *ibid*, *Kawngpui siam- Thlahual*

¹⁹⁰ *ibid.*, p. 83

¹⁹¹ Liangkhaia, *Mizo Awmdan Hlui & Mizo Mi leh Thil Hmingthangte leh Mizo Sakhua*, Aizawl, L.T.L. Publications, 2008, p. 39

¹⁹² According to tradition, one called Manmasi had a *jhum* near *Sih*, and his wife by planting indigo unintentionally caused harm to the chief of the spirits dwelling there. The wife was eventually killed.

impotent man; *Khawhring* performed for severe stomach pain and *Khangpui zam* for an ailing person believed to be caused by a magic spell; *Khalpui*, performed for seriously ill and paralysed; *Vanchung khal* used to perform to stop nose bleeding, etc.

The chant of *Daibawl* starts with greetings to the spirit, then a request to receive the offering and followed by a call to release the patient. But it is found these are not in the nature of prayer. “*Thangpuii*¹⁹³ *mantu hi lo haw rawh u, A lu, a ban tlan nan ka ti, Hruia in hlin chuan phelh ula, Lungin a delh chuan phawk ula, Thingin a delh chuan chawi sawn rawh u*”¹⁹⁴ (One who is holding *Tluangpuii*, come home, I am redeeming her head, her arms, if you are tying her with rope, untie, If she is weigh down by stone, lift it up, if weigh down by fallen tree, remove it). Another example is “*Tuibangpui nu*,¹⁹⁵ *Thangpuii*¹⁹⁶ *chawnbanah rawn vuan che, Thangpuii pheiphungah rawn vuan che, i vuan thei tawh lo ang.*¹⁹⁷ (*Tuibangpui nu*, you hold on the arm of *Thangpuii*, You hold on the leg of *Thangpuii*, but you can no longer hold her). And again in *Ram nupui* chant also did not show respect to the spirit, “*Chibai... Nang Velvulnu, Velvulpa, Nang chhuah lama lo hawng nu, Nang chhuah lama lo hawng pa, Nang tlak lama lo hawng nu*,”¹⁹⁸ (Hi... you *Velvulnu*, *Velvulpa*,¹⁹⁹ you, who come from the east;²⁰⁰ you, who come from the east;²⁰¹ you, who come from the west²⁰²).

Most of *Inthawina hla* chants have two structures, while main body of chant tries to please the spirits with submissive words, conclusion part is largely rather an order, “*In ding in vei kha dawh rawh u, In nupui fanau hnenah tlanpui rawh u, Chhun leh zan zawmin tlan rawh u*,²⁰³ (open your right hand and left hand to receive sacrificial meat, go and run to your wife and children, run unceasingly day and night). The conclusion of *Hmarpui lutan* was of the same nature, “*Chhunga*²⁰⁴ *awmna han thlah*

¹⁹³ Sick person

¹⁹⁴ See Appendix - I: *Daibawl*

¹⁹⁵ Address to the spirit.

¹⁹⁶ The sick person

¹⁹⁷ Zairema, op.cit., p. 101

¹⁹⁸ See Appendix - I: *Ram nupui*

¹⁹⁹ The spirits were addressed as *Velvulnu* (female) and *Velvulpa* (male)

²⁰⁰ *Hawng nu* indicates the addressee was female.

²⁰¹ *Hawng pa* indicates the addressee was male

²⁰² *Hawng nu* indicates the addressee was female

²⁰³ Zairema, op. cit., p. 105

²⁰⁴ Sick person

*vang vang rawh u, Hmarpui lu tanin ka tan sak ta a che u.*²⁰⁵(release *Chhunga* completely from pneumonia, I ended your connection with him by *Hmarpui lutan*). Same kind of conclusion in the *Zunthiang* sacrifice found, “*Thangpuia*²⁰⁶*hnenah i awm thei tawh lo ang,... ... Thangpuia hi i man thei tawh lo ang*”²⁰⁷ (you can no longer remain with *Thangpuia* you can no longer hold him).

On the other hand, the chants of *Tui hritlang* invoked the spirit to receive the offering and asked recovery of the patient followed by a word of modesty as a mediator, “*Thangpuia*²⁰⁸ *tui hritlangin ka hlui khuang lo chhang ang che, Nun tluak pangdam ka han dilsak a ni e, Palai ngai lo ka palai a ni e.*”²⁰⁹(*Thangpuia*’s *tui hritlang*,²¹⁰ please accept my rooster, I pray you for his good health and prosperous life, I acted as the intercessor though I have never been before). The chant of *Hrilawn* bid farewell to the spirit by offering animal with a word that they tried their best to have the sacrificial animal, “*Ka hlui khuangin ka tin a che, Engmah dang an nei lo a, Unau neih an rawn puk a ni e*” (I bid farewell with you through my rooster, they do not have any other, but borrowed from their relatives).

Chants of *Bulthluk* and *Zangzaw thawi* were passionate request to the evil spirits; *Bulthluk* chant requests the spirit to leave the patient as, “*Khai le, tinsan tawh rawh le, Kan ngen tak tak che a ni, He arte hi, a damna a tan kan hlan e*”²¹¹(please, leave him/her now, we earnestly request you, we are offering this chicken for his/her recovery). The chant of *Zangzaw thawi* is also a kind of request, “*Khai le, Lala*²¹² *tan phuhrin kan dil e, Hei hluikhuang ka hlan a che, Khua leh vangin lo chhang ang che,*²¹³(we are praying for potency of *Lala*, here is our offering, rooster, *Khua leh vang*, please receive the offer).

²⁰⁵ Zatuanga, *Mizo Chanchin Bu 1*, Reprint. Aizawl, Zasanga, 1997, p. 104

²⁰⁶ The patient or performer

²⁰⁷ See Appendix - I: *Zunthiang*

²⁰⁸ Sick person

²⁰⁹ See Appendix - I: *Tuihritlang*

²¹⁰ The spirit which was believed to cause rheumatism

²¹¹ Lalhmuaka, *Zoram Thim Ata Engah*, Aizawl, Synod Publication Board, 1988, p. 66

²¹² The person for whom the sacrifice was performed.

²¹³ See Appendix - I: *Zangzaw thawi*

There were certain chants which do not reflect the purpose of the sacrifice. The chant of *Khalpui*,²¹⁴ also known as *Kel khal* is different from a sacrifice offered for an adolescent male. It was an invocation of the spirit to receive the offering. Similarly the chant of *Vanchung khal*,²¹⁵ which again was different from sacrifice offered to guardian spirit believed to have abode in the sky in the series of sacrifice known as *Dawino chhui*, was also silent on the purpose of the sacrifice but invoked the guardian spirit to receive the offering. *Arte pumphel* was a sacrifice performed in the event of child delivery problems, but in the chant there is no any direct word and request to spirit to solve the delivery problems.

“*ṭauṭek nu, ṭauṭek nu, ṭauṭek ṭek pa, Khaw dung hrulnu, khaw vang tannu, Khaw dung hrulnu, khaw vang tannu hi aw, Ka thal tak e, ka sum tualzawlah.*”²¹⁶

[Address to a female spirit, *ṭauṭek*, address to a male spirit, *ṭauṭek* ... who roam about the length and breadth of village... I got her fell now at my own porch]

In pre-Christian Mizo belief system, there was a spirit called *Khawhring*, who caused stomach ailments. Mizo composed some chants to please him called *Khawhring thawi*. It has two types, *Bawlpu* or *Puithiam* which is very lengthy and another is short one. They didn't practice any animal sacrifice with *Khawhring thawi*. Any person who knew the chant can invoke as per necessary. *Khawhring thawi* was chanting upon water in a gourd dipper in which live ember was dipped.

Bawlpu or *Puithiam* recited the lengthy chant with some procedure and paraphernalia. In the process they put a cardamom type of plant which could be *ailaidum* or *sutzo* or *aithim* (wild plant akin to the native cardamom)²¹⁷ and dipped models of evil spirits believed to cause the problem *ṭaunu* and *Nghanu* (fish).²¹⁸The

²¹⁴ *ibid*, *Khalpui*

²¹⁵ *ibid*, *Vanchung khal* (the chant was same with that of *Vanchung khal* in *Dawino chhui*)

²¹⁶ James Dokhuma, *Hmanlai Mizo Kalphung*, Aizawl, JD Publication, 1992, p. 62

²¹⁷ H Vanlalhruaia, *op. cit.*, p. 143; James Dokhuma, *op. cit.*, p. 72

²¹⁸ James Dokhuma, *op. cit.*, p. 73

model of official also was submerged in the dipper.²¹⁹ The chant of official was an expression of superiority over *Ṭaunu* and *Nghanu*. For instance,

“... *Ṭausennu ka man ta che, Ka sum intualah chhaktiang e ... Chingpirinu mit a val kiukiau e, A thla val kiukiau ve, Mitin a hnuaichhiah e, Satin a hnuaichhiah e, Ṭausennu a hnuaichhiah e, Keiin ka hnuaichhiah e ... Ṭausennu thinah rul ang vial e, Mual lai zawla ka chhawr cher, Dang diauva ka bawl,... Guntui ruang khanah maw Ṭaunu i tluk? Guntui e, kupal e, kupal chhuak e ... Nang aw fangtei chan leh kei aw kiva ka chan, Nang aw kiva i chan leh, Kei aw thlohmu ka chan, Kei aw thangvanah ka chan ... Thangvan sangah ṭeksen ang ka lo tla e, Nghanu i lairilah chhawk rul ang lut ning ki ti..., ”²²⁰ (*Ṭausennu* I caught you, At my courtyard, in the east; ... There was an Owl with its bold eyes; its imposing wings; it looked down everybody; it looked down all animals; it looked down *Ṭausennu*; I looked down it,... The liver of *Ṭausennu*, squirming like snake, At the open space I caused to work and made scraggy, I made him fainted and look pale ... Is that on *Guntui* valley, *Ṭausennu*, where you fell? *Guntui*, we crossed, successfully crossed, ... If you turn into paddy, I will turn into parrot, If you turn into parrot, I will turn into a hawk, I will take the sky, I will fall from the sky like a thunderbolt, *Nghanu*, I will get into your body like a snake).*

The shorter chant also express superiority over the spirit believed to have caused the pain as follow, “*Nanga lenna khaw khur sungah, Keia lenna khaw zampuih, I nu’n ka nu ngam naw ni, I pa’n ka pa ngam naw ni, Nangin kei mi ngam naw ni*”²²¹ (You dwell in a pit, I live in a lively village, your mother shall not dare my mother, Your father shall not dare my father, You will not dare me). In the chant of *Khangpui zam* similar expression as an essential way of undoing the magic spell is found.

2.1.3 *Thawina hla* – Chants on non-human being

In pre-Christian Mizo society they practiced chanting upon non-human beings as a command or expression of wishes. It was known as *Thawi* or *Thawina* and it was performed as sacrifice. However, only two of such chants *Se kal duh lo thawina* and *Silai thawina* are still known today.

²¹⁹ ...

²²⁰ See Appendix - I: *Khawhring - Long*

²²¹ *ibid*, *Khawhring - Short*

The most valued domesticated animal of pre-colonial Mizo society was *mithan*, locally called *Sial*. It was a symbol of prosperity. When a *mithan*, brought from another village, did not follow the command to tame down the animal the owner performed *Se kal duh lo thawina*.

According to oral tradition, Thaisimi was the first who domesticated *mithan*. It was not known how she got the *mithan*, but it was said she kept at *Pengrawn Sih* (a water spring). Lersia, a great chief came to know about Thaisimi and her *mithan*. He bought a *mithan* from Thaisimi but the *mithan* refused to go with Lersia. Then Lersia resorted to command with a chant of *Se kal duh lo thawi*. While reciting the chant he pulled off three hairs from *mithan*'s tail and put in his pocket, then beat the *mithan* with a leaf of a reed called *phaipheng*. As a result that *mithan* followed the path of Lersia. Thus, the practice of *Se kal duh lo thawi* was a common practice for the buyer in the situation of the *mithan*'s refusal to go to new place. The chant was an invitation to go ahead baiting happy moments there and warn of danger at the back.²²²

Another common practice was *Silai thawi* chant a dedication or expression of wishes for firearm. In this practice, a black hen was offered, and *Puithiam* officiated.²²³ Mizo likely knew firearm since the second half of 18th century through Burmese. According to Vumson, a writer on Mizo history, the firearm was known to Mizo as early as in 1758; when the Burmese king Alaungpaya had his campaign in Manipur some Mizo cognate groups were recruited in the fighting force, and at the end of the campaign some firearms were retained by those participants.²²⁴ However, no corroborating record of the participation of Mizo is available. While according to Burmese records some Mizo cognate groups used to attack their neighbour Ṭilin and its surrounding area in Yaw valley of Myanmar. In 1768 the Burmese king Hsin-byu-shin (1763-1775) issued five long barrel firearms and 87 other firearms to Yaw administrators so that the attackers may be subdued. But, when the Burmese king was at war with Thai in 1772, the Mizo groups reappeared and attacked three villages of

²²² *ibid*, *Se kal duh lo thawina*

²²³ B Lalthangliana, *op. cit.*, p. 179

²²⁴ Vumson, *Zo History*, Aizawl: The Author, nd., p 85

Ṭilin. The king reacted the attack by issuing the said firearms again to the administrator of Ṭilin and Mizo were subdued.²²⁵

Before the advent of British, the Mizos considered firearms as a very useful self defense weapon to encounter their rival counterparts as well as to protect themselves from wild animals. There used to be inter-village wars and attack of a village by another in which firearm was the most advanced weapon. Interestingly, in such attacks they used to take captives which could be exchanged with firearm and a strong male slave was equivalent to two firearms.²²⁶ It was also a significant weapon for their survival against wild animals from which they had to protect their own life as well as crops. At the same time hunting was their important source of meat as the domesticated animals do not come easily available for the purpose other than sacrifice or obligation in the belief system. There were two methods in which they caught animals such as trap and hunting with firearm. To catch animals with trap depends on luck while skill was important to be successful with firearm. The chant was an expression of a wish to shoot animals with the firearm.²²⁷

2.1.4 *Dawihla* – Chants of magical power

Witchcraft or power of magical spell was known to pre-colonial Mizo and they called it *Dawithiam* who have the skill of *dawi* or magical power. The songs or chants of magical power of *Dawithiam* are commonly known as *Dawihla*. There was a sacrifice called *Khangpui zam* or *Dawi sut* which means undoing of the magical spell. Another way of doing away the magical spell was to kill the person who is believed to exercise the magical power and eat a little bit of his liver. There was such kind of incident in the 1850s at the village of Liankhama at Zawlnghak, in the northeastern Mizoram. One, Thangvuka known for his bravery developed a suspicion on Keitawna as to spell magical power on him. Eventually, Thangvuka killed Keitawna and ate his liver.²²⁸ Another incident, which reflects in the written record, happened at Chawngtleng village in the eastern Mizoram, where Liankara and Kanglova, two brothers belonged chief Dokhuma's village were suffering from phthisis. They

²²⁵ Maung Kyaw, History of Yaw 1752-1885, MA Thesis, Mandalay University, 1977, pp 70-73, cited in B Lalthangliana *India Burma leh Bangladesh-a Mizo Chanchin*, pp. 174-177

²²⁶ J Shakespeare, *The Lushei-Kuki Clans*, Reprint, Aizawl, Tribal Research Institute, n.d. p 14

²²⁷ See Appendix - I: *Silai thawina*

²²⁸ AG McCall, *Lushai Chrysalis*, Reprint, Aizawl, Tribal Research Institute, 2003, pp 70-71

suspected certain men of the village as being the cause of suffering of these two, through sorcery. The suspected men were previously known, while they were under the influence of *zu* (rice beer), to have threatened others by claiming that they possessed supernatural powers. The chief decided to kill the accused. So, four persons Leta, Leta's mother, Buka, Vungbakira were captured and executed, one Laikuala fled to Hnachang later he was captured and executed in the same manner. The sick brothers were given the livers of the executed suspects and said to be cured while the villagers drank of the blood with the belief that they would be saved from any further spread of the disease.²²⁹ There were also massacres of *Dawithiam* called *Dawithiam rawt* at the villages of Fanai chiefs in 1901 such as Thingsai, Khuangthing, Muallianpui, etc.²³⁰

In the past Mizo chiefs hardly impeded the *Dawithiam's* (who has magical power) affairs until and unless they misused his power. For instance, the *Sadawt* of a Mizo chief Vuttaia named Khupvunga was known to be a *Dawithiam* but Vuttaia never interfered as Khupvunga never misused his magical power. The Mizo *Dawithiam* were said to be very careful and hardly pass on their knowledge, even to their sons because they considered this art is vulnerable and at the same time a high chance of misuse. Therefore the chants were treated as confidential or secret knowledge and least passed on. Another case a *Sadawt* named Lianzika of Mualpheng was proposed by Khupvunga to pass his *Dawihla* to him.²³¹ But Lianzika declined Khupvunga's proposal as he had an apprehension of dire consequences after handover the *Dawi*.²³² However, Mizo oral tradition retained four chants said to be *Dawihla* such as chant of Lalruanga, the chant of Hrangsaipua, chant of Luchuaithanga and chant of Chhochawngi.²³³ Lalruanga was a legendary hero in Mizo folktale for his magical powers. He was known by different

²²⁹ *ibid.*, pp. 72-73

²³⁰ B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, pp. 231-232

²³¹ Zairema, *op. cit.*, p. 93

²³² ...

²³³ Chhunga, *Mizo Hla leh a Phuahtute*, Aizawl, 2002, p. 15

names among different Mizo groups such as Lalruong by Hmar,²³⁴ Lal Ruang by Lai,²³⁵ Galngam (Gal Ngam) by Paite, Thadou, etc.²³⁶ and Nara by Mara.²³⁷

Lalruanga, according to the folklores made friendship with Keichala, a tiger-man. There was a man called Hrangsaipuia,²³⁸ who had a *mithan* with four horns. Lalruanga and Keichala made an agreement that if Lalruanga died first Keichala would perform *thlaichhiah* (animals killed as a farewell to the dead in the pre-Christian Mizo practice) with the four-horned *mithan* of Hrangsaipuia. Likewise, if Keichala died first Lalruanga will perform *ai*²³⁹ ritual with the same *mithan*. Keichala died first and Lalruanga went to get the *mithan* of Hrangsaipuia who was also having great magical powers. Then, magical powers of the two compete each other leading to the death of Hrangsaipuia. The chants were basically expression of superiority and power.²⁴⁰

The chants of Luchuaithanga and Chhochawngi were reproduced by one Chhunga in his *Mizo Hla leh A Phuahtute*²⁴¹ but he did not elaborate on the background. It is likely that Luchuaithanga put a spell on a man belonging to Leivang clan while the meaning and background of the chant of Chhochawngi remained unknown.

2.2 Hlado and Bawhhla – Chants of success in hunting and fighting enemy

Hlado and *Bawhhla* were chants of hunters and warriors respectively. They used chants as declaration and communication of their success. The language used in the chants was *Lai* dialect of Halkha region in the Chin state of Myanmar.²⁴² It is likely that the Halkha people started the chant and other groups adopted. Interestingly, there was

²³⁴ Lalthlamuong Keivom, 'Mani Dawi Sa Fak,' in Keivom Diary, <http://keivom.blogspot.in/2012/03/mani-dawi-sa-fak.html>, (accessed 12.5.2015).

²³⁵ Chungkhar Nuam, 'Kei Cal le Lal Ruang' in *Thuanthu Roling*, <http://chungkharnuam.webnode.nl/launun-le-ca-holh/thuanthu-roling2/>(accessed 2 August 2017)

²³⁶ Dr H Kamkhenthang, Interviewed in Aizawl on 12.8.2016

²³⁷ NE Parry, *The Lakhers*, London, Macmillan and Co. Ltd., 1932, p. 551

²³⁸ Also Known as Hrang Sai Pa and Dawikungpu by other Mizo groups

²³⁹ *Ai* was a celebration ceremony of success usually in hunting and fighting enemy. In the pre-colonial Mizo practice there were some animal required to be performed *ai* ceremony with a belief to tame the spirit of the killed animal for the afterlife. In the pre-Christian Mizo practice killing of tiger was followed by a ritual called '*sapui vui*' literally meant funeral for tiger, it was same with '*ai*' for other animals. However, in this case *ai* should be construed as farewell to the tiger.

²⁴⁰ See Appendix - I: *Lalruanga Dawihla and Hrangsaipuia Dawihla*

²⁴¹ Chhunga, op. cit., p 15

²⁴² C Lalsiamthanga, Hlado: 'A ÷ul bul, a awmzia' in Lalthangfala Sailo et al (ed.), *Kum Za Lamtluang (Mizo Literacy Centenary 1894-194 Souvenir)*, Aizawl, A AW B Kum 100-na Mizo Literacy Centenary Celebration Organising Committee, Mizoram, 1994, p. 58

no separate name for hunters' chant and warriors' chant among the Mizo cognate groups in the Chin Hills. The Lai of Halkha called it as *Vawrhla*²⁴³ Zahau called it as *Khuate Hla*, Hualngo called it as *Baw Hla* and Zangiat called it as *Hlado*.²⁴⁴ Thus, the classification of *Hlado* and *Bawhhla* was apparently developed by Mizo. There has not been any interpretation on how did the two terms in Mizo evolved, however, it was likely that the Zangiat term *Hlado* and Hualngo term *Bawhhla* were adopted and somehow got a different meaning. It may be relevant to mention here that Hualngo was a sub-clan of Lusei, the dominant group of Mizo who still settled in the Chin state, maintained a separate dialect.

The chants, however, divided as *Bawhhla* of warriors and *Hlado* of hunters there were chants which could be used by both. For instance, *Sungho ka nu kha e, Ih-ah zei mang man dek maw, Kan tum e, lu tung liau ve, Sung leng e, mangi ka dawng se law* (Oh, mother what did you see in your dream, Our mission was successful and come home with the head, received me, enthusiastically). The chant did not explicitly refer animal or human being and as the reference of the head could mean both animal and human the chant was suitable for hunter and warrior. It is belief that both *Hlado* and *Bawhhla* were composed after the Mizos possessed firearms. Because in these chants there is no word mention of other weapons like spears, swords, etc. but firearms.²⁴⁵ It is likely that the concept of *Ram lama Thangchhuah* and appreciation of success in hunting evolved out of such background. Chants of *Hlado* were self-expression of the successful hunter by which he declared his victory and superiority over the killed animal as well as celebrated his success. The hunters chanted *Hlado* at a location, which was not very far from the village, and the people inside the villages were automatically informed about the success. There were also occasions when the hunter was not in the position to carry home his killed animal and then *Hlado* was chanted as communication and a call for assistance. *Hlado* was also an important feature in the *sa-aih*, celebration of success in hunting by killing domestic animals and provide feasts.²⁴⁶ In achieving *Ram lama Thangchhuah* as per custom animals were sacrificed and performed called

²⁴³ ...

²⁴⁴ C Lalsiamthanga, p. 54

²⁴⁵ *ibid*, p. 56

²⁴⁶ K Zawla, *op. cit.*, p. 35

'*ai*' or '*aih*'. It was a belief that unless the '*ai*' or '*aih*' was performed the hunter will not have control over the spirit of the animal in the afterlife.

There were a number of *Hlado* chants such as *Fahrah Hlado* (Orphan's chant), and *Chhawl thawh Hlado*, etc. In traditional time, when a hunter killed an animal, it was butchered on spread leaves, and when everything was ready that even the packing process of meat is over, he should removed the used plant leaves by chanting *Chhawlthawh hlado*. They believed that if the leaves with blood stain were not removed and Chawngtinleri came across, her sentiments will be hurt and the feeling of sympathy to the animal will get aroused. Chawngtinleri, in the pre-Christian Mizo belief system was a jungle spirit called Lasi which looked after animals.

There were also many chants for each specific animals, such as *Sazuk Hlado* (chant of deer), *Sanghal Hlado* (chant of wild boar), *Savawm Hlado* (chant of bear), *TumpangorSele Hlado* (chant of gayal), *Sai Hlado* (chant of elephant), *Sakhi Hlado* (chant of barking deer), *Sakei Hlado* (chant of tiger), *Muvanlai Hlado* (chant of hawk), *Satel Hlado* (chant of tortoise), *Vahluk Hlado* (chant of common flying squirrel),²⁴⁷ *Sanghar Hlado* (chant of wild cat), *Tangkawng Hlado* (chant of large species of monitor lizard) and *Hlado pangngai* (universal chant). New *Hlado* continued to be composed even in the early post-colonial period, and those relatively recent ones were produced in Mizo and not in the language of Halkha people.

In pre-colonial Mizoram raid, ambush and guerilla attacks were frequent. It was a usual practice that a successful warrior chanted *Bawhhla* over the dead body of the enemy he killed as a declaration of victory if the situation permitted him and then cut off the head. The successful warriors on their way home took rest at the outskirts of their village and spent a night with chants of *Bawhhla* which was also a communication of their success. Only in the next morning, they entered village and celebrate victory called *Milu lam*. Entire day they chanted different varieties of *Bawhhla*. There was also a ritual called *Ralaih* performed by a successful warrior out of belief to control the soul of the killed enemy in the afterlife in this event they do chanting *Bawhhla* and firing of guns

²⁴⁷ 'Checklist of Mammals of Mizoram,' *Mizo ENVIS Newsletter*, Volume 3, No. 1, Mizoram State Pollution Control Board (MPCB), nd., pp. 3-5.
Available from indiabiodiversity.org/printpdf/1367 (accessed 7 May 2017).

as well. However, the practices of *Milu lam* and *Ralaih* were apparently developed as a technique to promote security, the killing of the enemy had no significance for status in the afterlife like entitlement of *Pialral*. With the extension of British colonialism among the Mizo cognate groups the inter-village fights were brought under control, and attacks on the tea plantations came to an end. Thus, *Bawhhla* lost its relevance.

2.3 *Ṭahhla*– Dirge

Ṭahhla, dirge composed spontaneously by mourning women uttering her emotion about the dead person²⁴⁸ may be one of the oldest forms of Mizo vocal base music, and it survived through the colonial period. It was not a mere cry but an expression of proper style which even took a type of music. Lamentation or wailing over death is continued till today but not as a form of music. *Ṭahhla* was personal and could not be shared by others. The composer repeats or modifies at any time whenever her feeling erupts.²⁴⁹

The structure of *Ṭahhla* depends on the poetic skill of the performer. A renowned composer and singer of pre-Christian Mizo society Darpawngi composed a *Ṭahhla* on the death of her son which came to be known as *Darpawngi Lusun Zai*. The oral sources said that Darpawngi carried the deceased body of her son, moved around and cried with her *Ṭahhla* throughout the night.²⁵⁰ Some verses of *Aikhiangi Zai* sung as *Chai hla* were *Aikhiangi Ṭahhla* (dirge) on the death of her husband. A good composed *Ṭahhla* were often remembered but not as *Ṭahhla* as they have proper tune and style which is quite apart from the traditional *Ṭahhla chham*.

The Mizo style of spontaneous song composition with poetic words was very convenient for *Ṭahhla*. However, the style was given up at some point in time which might be due to the advent of Christianity and secular contemporary music as it completely changed the song composition and styles. It may be relevant to mention the existence of a seemingly *Ṭahhla* among the Sumba people in Indonesia where women traditionally sing a keening dirge for the dead.²⁵¹

²⁴⁸ Za Tawn Eng, 'Traditional Music of the Chin People' in K Robin (ed), *Chin, History, Culture & Identity*, New Delhi, Dominant Publishers and Distributors, 2009, p. 70

²⁴⁹ ...

²⁵⁰ K Zawla, op. cit., p. 267.

²⁵¹ Jill Forshee, *Culture and Customs of Indonesia*, London, Greenwood Press, 2006, p. 194

2.4 Chants, environment and space of supernatural beings

The relationship between pre-Christian Mizo life and natural environment had been reflected in various chants. There was a concept of the creator with superior power who observed human beings, help in distress and bless; but they still looked for some other spirits which had abode in the sky such as *Vanchung*, *Vansen* and *Chung*. The chants to these spirits were mainly invitation to receive their sacrifices. However, the purpose may be inferred from their way of addressing these spirits. *Vanchung* was addressed as '*Chung ri thang*' and '*Chung rithluai*' which referred to thunder and indicate their concern for the weather. The term *Vansen* referred to a fine weather like red colour clouds as '*Chhum-sen*' which was taken as a sign of beautiful weather. *Chung* was addressed as abode in phosphenes and haze which appeared in the sky during the dry season and profoundly touches the Mizo sentiments.

In various chants, hills, rivers were referred as the dwelling place of spirits. The chants of *Sa* and *Khua* invoked the spirits to receive the offering while *Zu zo* invited the spirit to take rice beer (*zu*). All the three chants such as *Sa*, *Khua* and *Zu zo* called the spirits to rise from different places, Lentlang in Chin State (Myanmar) Ruahhmur, Thlanchhak, Thlanthlang, Lailut, Bualchhum,²⁵² Vahlut, Buhmam,²⁵³ Muchhip, Khawkawk, Thawhmun, Muallian, and Lenpui;²⁵⁴ and different hills in between Lentlang and their settlement at the time of performing the sacrifice. Many Mizo writers have been trying to trace the history of Mizo migration and settlements based on these oral sources.²⁵⁵

The chants of *Khal* were invocation of spirit to receive the offering and addressed as abode in different hills and rivers. *Ar khal*²⁵⁶ chant called the spirit to rise from different hills such as Lurh,²⁵⁷ Tan,²⁵⁸ Puanvawrh, Mulen and the mountain where

²⁵² According to J Shakespeare it was Bualchham where men first built village in Mizo tradition which was apparently same with Bualchhum. See J Shakespear, op. cit., p. 72,

²⁵³ The hills where first nest was built by crow. See J Shakespear op. cit., p. 71-72

²⁵⁴ The places mentioned in the chant were not uniform, but some of them were common. See Appendix - I: *Sa*, *Khua* and *Zuzo*

²⁵⁵ Zairema, op. cit., p. 24

²⁵⁶ See Appendix - I: *Ar khal*

²⁵⁷ Referred as Lurhpui

²⁵⁸ Referred as Tanpui

they were performing the sacrifice.²⁵⁹ In the pagan Mizo belief, Ṭan and Lurh, located in eastern Mizoram were the home of *Lasi*, guardian spirit of animals. *Kel khal*²⁶⁰ chant called the spirit to rise from Sangawi and Pawi hills. Pawi was a Mizo term for its cognate group Lai who are found in the southern part of Mizoram and its neighbouring areas in Chin state (Myanmar). However, there were two different chants of *Kel khal*, reproduced by Zairema which had a reference of Pawi hill and the other reproduced by RL Thanmawia²⁶¹ which was started with the mountain of Lentlang but differed from clan to clan. For instance, Lusei chant started with Muchhip, Chawngthu chant started with Sanzawl and Bochung, Fanai chant started with Rungtlang and so on. There was no reference of Sangawi and Pawi in the latter chant, but those of Lurh and Ṭan were found with another hill Ṭawi.

Reference of spirits believed to have abode in rivers was found in the chants of *Luilam khal* such as *Ar luilam khal* and *Ui luilam khal*. In the chant of *Ar luilamkhal*,²⁶² the spirit was addressed as abode in the minor rivers started with Suklui, a tributary of Manipur River in the Chin state of Myanmar which was known to Mizo as Runlui, followed by Tuingha, Tlairawn, Tuiphai and Tuingha. The chant of *Uiluilam khal*²⁶³ on the other addressed the spirit as abode in the major rivers such as Runlui (Manipur River); Ṭiau lui, the boundary river of India and Burma then Tuipui and Tuivawl. The Mizo avoided Tuichang because they belief Tuichang was not kind to human being. Many Mizo got drown in this river.²⁶⁴

The concept of spirits in the pre-Christian Mizo belief system was not clear in some aspects, for instance, *Khaltu* was addressed to have an abode in the hills by the chant of *Ar khal*, while the chant of *Ar luilam khal* addressed as having a dwelling in the rivers. There was no interpretation on the nature of *Khaltu*, whether it was omni present or there was more than one guardian spirit for an individual like those having abode in hills and rivers. However, it is certain that pre-Christian Mizo was firmly attached to their geographical environment; geographical features which they explored

²⁵⁹ Zairema, op. cit., p 15

²⁶⁰ See Appendix - I: *Kel khal (Z)*

²⁶¹ *ibid*, *Kel khal (RL)*

²⁶² *ibid*, *Ar luilam khal*

²⁶³ ...

²⁶⁴ Zatlunga, op. cit., pp. 95-97

in the east were incorporated in the chants. Besides, the geographical features in the east, there were references about Tuiruang (Barak River)²⁶⁵ and Vangaitlang of the north.²⁶⁶ Vangaitlang is a hill in the southwest of Manipur near the Barak River.

As they believed hills and rivers are the abode of the spirits they were punctilious in dealing with them, mainly the hills. They would not kill living beings or cut trees recklessly. *Jhumming* was their primary occupation, every year a forest was slashed and burnt but they started cutting trees with a brief chant which justified their action, “*Kan sual vanga ti kan ni lo va, kan ninhlei vanga ti pawh kan ni hek lo, ei leh bar tur kan zawwna a nih hi. Kha ka sialin a sik thluk che i nih hi,*”²⁶⁷ (we are not doing it out of immorality, we are not doing it out of misbehavior, it is our search for food. You fell for my *mithan*’s butt). When *Sedawi* was being performed, a wooden hollowed log was used to be made with a tree called *Hnum*.²⁶⁸ Before felling the tree, *Sadawt* will butt the tree with a skull of a goat saying “*Be, be.*” After repeating three times, he will chant, “*Hei ka kihi ni lo, kelkhawthangsiktluke ni e*” (I am not felling you, but you are fell by the butt of goat).

Their concern for living beings in the forest was found in the chant of burning the slashed wood. They used to slash and burned the forest with a chant of apology and appealed to Chawngtinleri, a *Lasi* which is the guardian spirit of animals to control the fire so that it would cause minimum damage. The chant of *Kangral*, a sacrifice performed on the next day as a condolence of the deads in the fire was also a means of tendering their apology.²⁶⁹ Their concern for the contentment of spirits did not end with *Kangral*, but they still performed a sacrifice called *Lothiang* with the purpose to be in good relationship with the spirits.²⁷⁰ *Sihluh*, sacrifice performed in the presence of *Sih* (water spring in which animals used to flock for water) or some peculiar things like

²⁶⁵ See Appendix - I: *Khawhring - Long*

²⁶⁶ *ibid*, *Hmar khal*

²⁶⁷ Zairema *op. cit.*, p. 88

²⁶⁸ *Engelhardtia spicata*, See James Herbert Lorrain, *Dictionary of the Lushai Language*, 4th Reprint, Calcutta, The Asiatic Society, 1997, p. 177

²⁶⁹ See Appendix - I: *Kangral*

²⁷⁰ *ibid*, *Lothiang*

small pool of water, etc. near a *jhum* also indicated their concern for the jungle spirits as the chant asked for health.²⁷¹

Apart from hills, rivers, pre-Christian Mizo believed that spirits also resided in houses. The chants of *Sa*, *Zuzo*, *Khua*, *Hnuaipui*²⁷² and *Hnuaite*²⁷³ had references that the pre-Christian Mizo believed spirits abode in the structure of the house, inside the house, below the house, roof-ridge, batten wall, floor rafters, gutter fence and surroundings of house. *Hnuaipui* chant included layers of earth as the abode of spirit.

Some animals were also believed to have spirit and *mithan* being the most significant and most valued animal was treated very special. It was not killed ordinarily but as sacrifice to *Khua*. Before executing, the spirit of *mithan* used to release in a systematic manner from the body by a chant called *Sethla chhuah*²⁷⁴ to be called back with a chant, called *Sethla khung*,²⁷⁵ in a belief that the soul would be reincarnated as a new *mithan*.

The pig was also treated unique, not disposed off purposelessly. They killed the male pig with a chant.²⁷⁶ Mizo sacrifice, except in some cases, mostly grown-up male pig to *Sa* and the meat could be taken by the clan members of the performer even came from other villages. But in case of *Chawng* sacrifice to *Sa* it was an inclusive village feast. However, in the *Chawng* sacrifice, two male pigs were killed, and one was still reserved exclusively for the clan members. Grown up male pig was referred in the chant as *Sahrial*. Young male pig killed as a sacrifice to *Pathian* too could be taken by the performer's clan only. In the chant young male pig was referred *Satluang*. Grown up female seemed to be to less exclusive when killed as a sacrifice in *Hnuaipui*, any villagers can take it. In the chants, the young female pig was used to be referred as *Zeltluang* while the grown up female called as *Chhurpui*. Interestingly, there was a

²⁷¹ *ibid*, *Sihluh*

²⁷² *ibid*, *Hnuaipui*

²⁷³ *ibid*, *Hnuaite*

²⁷⁴ *ibid*, *Sethla chhuah*

²⁷⁵ ...

²⁷⁶ If it was killed as sacrifice to *Pathian* and *Hnuaite*, the chants of the sacrifices were chanted, in the other occasions the chant of *Sa* used to be recited. When the head of *mithan* fixed on a post in the *seluphan* was being removed they used to killed young male pig, in such cases also the chant of *Sa* was recited. See C Chawngkunga, *Sakhua*, Aizawl, Deptt of Art & Culture, 1997, p. 48

small living being, insect which had no relevance in their belief system and sacrifice but referred to as a symbol of cleanliness in chants.

When they performed an important sacrifice the performing family was restricted from receiving and talking to strangers and even taking sour fruits, working, visiting house of dead person and blacksmith. This restriction did not apply to all the sacrifices, and the duration also differed. In the sacrifice of *Sakung phun* it was three days, and on the morning of the third day, *Sadawt* removed the restriction with a chant which was concluded with “*Phihlipa silsa angin thiang vilvel ang*”²⁷⁷ (will clean, as clean as a washed winged white ant). Besides this removal of restrictions, there was a practice of cleaning the spear with which they pierced *mithan* in the sacrifice to *Khua*. This cleaning of spear was called *Feimung sil*²⁷⁸ in which *Sadawt* broke an egg with few grains in his hand and smeared the spear with the following chant, “*Sil ang, sil ang, Chalvawm tul sil ang, Phihlipa sil sa angin var ang, Ka artui angin var ang, ka buhfai angin fai ang*” (let us clean, as clean as washed white ant, as white as egg, and clean as grain).

The importance of hunting in their life and efforts to become successful hunter were discussed to some extent in the chants relating to firearm, hunting, sacrifices to *Lasi* and to *Khua* which was called *Kawngpui siam*. It is presumable that the pre-colonial Mizo were not keen on killing the tiger because when the chant of *Kawngpui siam*²⁷⁹ invited various animals to come to the village which performing the sacrifice but explicitly excluded tiger and the same was found in the chant of guns or *Silai thawina*.²⁸⁰ If a tiger was shot in unavoidable circumstances, it was said that a horizontally moving thunderbolt hit the animal. Tiger was not killed in ordinary circumstances unless it attacked human or domesticated animals. When it was killed, a funeral service called *Sapui vui* (funeral for magnificent animal) was accorded.²⁸¹ There were stories in which tiger helped and guarded human beings when lost in the forest or fell into some other problems.²⁸²

²⁷⁷ See Appendix - I: *Serh thenna*

²⁷⁸ C Chawngkunga, op.cit., p. 47

²⁷⁹ See Appendix - I: *Kawngpui siam*

²⁸⁰ ibid, *Silai thawina*

²⁸¹ B Lalthangliana, *Pi Pu Zunleng*, Aizawl, B Lalthangliana, 2007, p. 136

²⁸² Zairema, op. cit., pp. 61-62

2.5 Conclusion

Health, agriculture, hunting and security were the primary concern of pre-Christian Mizo life for which they turned to the spirits, and some sacrifices were performed. Traditional Mizo worldview was trapped between benevolent and malevolent spirits.²⁸³ They even firmly believed in the magical powers. Thus, they offered sacrifices and performed chants which were very important in their life. From the chants of sacrifices their attachment with environment is discernible as the spirits were believed to reside in the phosphenes, haze, red clouds, thunder, which they could see or feel from above and air; hills and rivers which were their immediate physical environment and source of livelihood; and their dwelling place such as hearth, master bed, house structures and its surroundings and settlements including the old ones.

In the absence of alternative occupation, every individual had to engage with physical labour in *jhum* cultivation in which health was a critical issue, as well as a life free from misfortunes such as physical disabilities, injuries, death in the prime age etc. Sacrifices performed to spirits believed to be benevolent were in favour of protection from injuries and other physical problems while sacrifices performed to the spirits considered to be malevolent were meant for recovery from illness. The chants to benevolent spirits were invocations to receive the sacrifice or expression of wishes while chants to evil spirits were expulsion in nature.

Agriculture or *jhumming* being their primary source of livelihood they were cautious and punctilious in their regard. Apart from repeatedly mentioning wishes for success in farming in the chants, they performed sacrifices showing their concern for living beings and spirits in the forest in which their agriculture success depended. Other means of livelihood such as edible items, meat, materials for house etc. were also taken from forest.

Hunting was also significant in their life for two reasons such as the source of meat and security. Domestic animals being reserved mostly for divine purposes; hunting was essential in their life. Hunting, apart from being the source of meat was necessary for their security that they have to protect their life and crops from animals.

²⁸³ H Vanlalhraia, op. cit., p. 91

Thus, there were chants which expressed favour for success in hunting and protection from wild animals as well as chants of successful hunting called *Hlado*.

Inter-village rivalries and conflicts were another threat to their security. They could be involved in the competitions and disputes at any time in one way or another. Security in this regard was one of their main concerns as it repeatedly appeared in the chants and successes in the fights were declared with victory chants called *Bawhhla*. Connected with hunting and going to warpath firearm played a significant part of their life as it was the most effective weapon and thus becoming their most important and valued property and specific chants were even attached to it.

Another valued property in pre-Christian Mizo society was *mithan*, their biggest domesticated animal. It was to be killed only after releasing the spirit which was believed to have resided in this beast and afterwards to be called back. They composed chants for every action about *mithan*.

Chapter 3

Instruments & Songs of Pre-Christian Music Tradition of Mizo

The Pre-Christian Mizo music tradition involved a number of instruments as accompaniment to singing as well as independently played. These instruments were played in the ceremonies with regard to belief system, privately played and played as an accompaniment to private and community singings. Some of the instruments, the metal ones were imported while majority of them were locally made. Community singing was the most prominent of feature pre-Christian Mizo music though the ceremonies in the belief system involved instrumental music. The events and occasions *Chawngchen*, *Chai*,²⁸⁴ *Mim Kut*, death, *Salu lam* and rice beer drinking party were community music activities. Besides community singing, Mizo sang individually and casually too.

The pre-Christian Mizo musical instruments were classified into four by a well-known music scholar, Shelemay Kay Kaufman²⁸⁵ such as: aerophones, chordophones, idiophones and membranophones. Aerophones includes: *rawchhem* (gourd²⁸⁶ mouth organ),²⁸⁷ *tumphit* (bamboo pipe),²⁸⁸ *buhkuang* (straw clarinet), *mautawtawrawt* (bamboo cornet),²⁸⁹ *phenglawng* (flute)²⁹⁰ and *hnahtum* (tree leaf blowing). Chordophones are *tingtang* (zither)²⁹¹ and *tuiumdar* (bamboo tube zither),²⁹² idiophones are *darkhuang* (big gong),²⁹³ *darmang* (small elevated gong),²⁹⁴ *darbu*

²⁸⁴ See Photo 20. Chai

²⁸⁵ Shelemay Kay Kaufman, *The Garland Library of Readings in Ethnomusicology, Vol 6*, Hamden, Garland Publishing Inc., 1990, pp. 14-28

²⁸⁶ See Photo 19. Um (There are different types of gourds that Mizo used for different purposes)

²⁸⁷ Photo 14. Rawchhem

²⁸⁸ Photo 16. Tumphit

²⁸⁹ Photo 15. Mautawtawrawt

²⁹⁰ See Photo 12. Phenglawng (The picture is not similar with the Mizo traditional one as it is blown from the side)

²⁹¹ Photo 11. Tingtang

²⁹² Photo 9. Tuiumdar

²⁹³ Photo 2. Darkhuang

²⁹⁴ Photo 3. Darmang

(small even gong),²⁹⁵ *seki* (mithan's horn),²⁹⁶ *lemlawi* (Jew's harp),²⁹⁷ *talhkhuang* (lose tone woods)²⁹⁸ and *bengbung* (free suspension xylophones);²⁹⁹ and membranophones is *khuang* (drum).³⁰⁰ Besides this classification, there were *tuiumkhuang*,³⁰¹ a water container but popularly used as musical instrument³⁰² and *chhembur*,³⁰³ a small gourd blown and shook at the start of some sacrifice performed for recovery from illness. Mizo instruments which were not used as accompaniment of singing were usually attached with songs which were not necessarily to be sung but to keep the tune of music to be played with the instrument and to make transfer of the tunes possible.

Songs of the pre-Christian Mizo were grouped and identified as *Zai* such as *Chawngchen Zai*, *Buizova Zai*, *Saikuti Zai*, *Darlenglehi Zai* etc. *Zai* could refer to the function, composer, theme, subject, tune, place of origin or any other thing which was convenient in grouping of songs. There could be many *Zai* within a *Zai*, for instance, there were *Thuthmun Zai*, *Dawn Zai*, etc. in *Chawngchen Zai*. Most of the songs in pre-Christian Mizo music tradition were ditty in structure consisted of two or three lines usually composed spontaneously in the existing tunes developed by the talented persons. The songs which shared common tunes were called *Hlabu*; there could be many songs in a *Hlabu* or *Zai* and a single song in such *Hlabu* or *Zai* was called *Hlafing*. A *Hlafing* was usually completed in itself though there were some songs in which the first song or a *Hlafing* was followed or complemented by another. In most cases, a Mizo song was consisted of one *Hlafing* but occasionally two. However short, the songs were ostinato and could be repeated upto 10 minutes or longer.³⁰⁴ The songs were in most cases three to four tones; pentatonic were found occasionally.³⁰⁵

²⁹⁵ Photo 1. Darbu

²⁹⁶ Photo 10. Seki

²⁹⁷ Photo 13. Lemlawi (the picture is a metal one, Mizo used to make it by bamboo, the picture of which is not readily available)

²⁹⁸ Photo 8. Talhkhuang

²⁹⁹ Photo 4. Bengbung

³⁰⁰ Photo 5-7 for different Khuang

³⁰¹ Photo 17. Tuium (Tuium and Tuiumkhuang are the same, when used as music instrument it is tuiumkhuang, but if used as a water container tuium)

³⁰² James Dokhuma op. cit., p. 213

³⁰³ See Photo 18. Tuibur um (There are two types small gourd container mostly used to keep nicotine water. In the pictures two type are shown and the left one was used as Chhembur as explained there)

³⁰⁴ Za Tawn Eng, 'Traditional Music of the Chin People' in K Robin (ed), *Chin: History Culture and Identity*, New Delhi, Dominant Publishers and Distributors, 2009, p. 71

³⁰⁵ *ibid.*

As there were different themes and subject in a *Hlabu*, there could be different tunes, subjects, themes, *Hlabu*, etc. in a *Zai*. The pre-Christian Mizo songs could be broadly divided as songs of special occasions and common songs. In the pre-Christian Mizo society there were important occasions in which music played very important role, such as - *Chawngchen*, *Chai*, *Salu lam*, *Kangral* and *Khawhar lenpui*. Songs such as *Chawngchen Zai* were meant to be sung in the occasion of *Chawngchen*. There were two types of *Chawngchen*, one was to enjoy *Chawng* or *Chawngfang*,³⁰⁶ a sacrifice performed to the spirits *Sa* and *Pathian* in the nature of inclusive community feast; the other was to enjoy *Sechhun* sacrifices performed to spirits *Sa*, *Pathian* and *Khua* in the nature of inclusive community feast. There were three types of *Sechhun* such as - *Sedawi* which could be performed by those who had performed *Chawng* or its equivalent; *Sekhuang* performed by those who had performed *Sedawi* then *Khuangchawi* performed by those who had performed *Sekhuang*. *Chawng* was performed by offering a grown up male pig to *Sa*, the guardian spirit of family and clan or tribe and a young male pig to *Pathian*, spirit believed to be abode in the sky, blessed human beings and helped those in distress. On the occasion of *Sechhun*, besides the pigs offered to *Sa* and *Pathian*, *mithan* was included in the sacrificial animal and offered to *Khua*, guardian spirit of village and environment. Both in the *Chawng* and *Sechhun* there were community music activities at night called *Chawngchen*. When a person performed *Khuangchawi*, he became *Thangchhuah*³⁰⁷ and entitled *Pialral*, in the afterlife which was believed to be life in abundance and no one needed to work anymore but will be provided with husked rice (*faisa*).

Chai was a community music activity in the annual event of *Chapchar Kut* which was more attached to the younger generation than the other annual events. In the evening of *Chapchar Kut*, young men and women got together in the open space at the centre of village, formed a circle and danced by singing the songs called *Chai Hla*. *Mim Kut* was observed as a farewell to the spirits of the dead. It was more attached to the older generations and the day was spent with the songs of mourning. The event of death

³⁰⁶ Herein after referred as *Chawng*

³⁰⁷ There were two types of *Thangchhuah* such as *In lama Thangchhuah* and *Ram lama Thangchhuah*. Those who performed had *Khuangchawi* sacrifice were *In lama Thangchhuah* while those who had killed prescribed animals, most dreadful and performed the celebration called *ai* were *Ram lama Thangchhuah*. *In lama Thangchhuah* literally meant achievers at home and *Ram lama Thangchhuah* meant achiever in the jungle.

was also followed by music activity that they would get together in the house of the dead and sang to console the bereaved family.³⁰⁸

Mizo used to celebrate success in hunting by hosting rice beer drinking party. It was called *Salu lam* or *Salu men* as they used to remain awake throughout the night with such party. Songs sung in this occasion were known as *Salu lam Zai*. However, songs which were not *Salu lam Zai* were also sang in this occasion.

Besides songs of special occasions and events, there were a number of songs mostly sang in the rice beer drinking parties which were hosted by the village chief, other prominent and well-to-do persons who could provide enough rice beer. Rice beer drinking parties were the main medium in which songs were transmitted from place to place and generations to generation. They were attended by older generations mostly men though women were not completely excluded. Singing in private was not unknown³⁰⁹ but not common.³¹⁰ Songs which were not attached to special occasions or events were broadly divided as those composed in the Chin state of Myanmar known as *Tiauchhak* (east of the T̄iau river) and those composed in Mizoram known as *Tiauthlang* (west of the T̄iau river). The division was based on oral traditions on the origins of different songs recorded by the early collectors of pre-Christian Mizo songs.

This chapter deals with how Mizo enjoyed music before the coming of Christianity and how far their life was reflected in music.

3.1 Musical instruments

The pre-Christian musical instruments comprised of metal which were imported from outside and non-metal which were locally developed. Imported metal musical instruments were gongs mostly from Myanmar. Prior to British colonisation, Mizo used to frequent frontier markets of Kassalong, Rangamati, Demagiri in Chittagong Hill Tracts, Paletwa in Arakan Hills, Sylhet, Tipperah and Cachar to obtain their essential goods including gongs.³¹¹ Pre-Christian Mizo used three kinds of gongs such as big

³⁰⁸ J Shakespeare, op. cit, p. 84

³⁰⁹ There was a group of songs with distinct tunes called *Ulru Zai* which was not sung in the rice beer drinking parties but one named Vahailaka who was a non-Mizo but adopted Mizo identity by performing a ceremony called *Saphun* and some young men who sang it as a comic song at late night in *Zawlbuk* (the bachelors' dormitory).

³¹⁰ When missionaries sang in the street during day time Mizo were amazed. See Dorothy F. Glover, *Set On A Hill: The Record of Fifty Years in Lushai Country*, London, Carey Press, 1944, p. 14.

³¹¹ LalngurlianaSailo, op. cit., p. 170

gong with elevated point called *Darkhuang*, small gong with elevated point called *Darmang*, a set of three gongs without elevated point called *Darbu*. In the early years of British colonialism, a big gong was bought at ` 150 while a set of three gongs was most prized.³¹²

The big gong called *Darkhuang* was beaten as an accompaniment of *Darbu* and *Tumphit* in the event of *Milu lam*, celebration of victory against enemy and sacrifices performed in the nature of inclusive village feasts such as *Chawng* and *Sechhun*. They did not use it as musical instrument in the normal rice beer drinking parties though it was beaten in the rice beer drinking party of *Chawngthan* and its community singing which was a kind of declaration to perform *Chawng* sacrifice.³¹³ Apart from being a musical instrument, it was sounded in the event of death, if the family owned *Darkhuang*. It was also an important feature in a sacrifice called *Kangral* which was performed for the village on a day after burning of slashed forest as condolence of animals and other living beings burnt death. Songs of mourning were sung and *Darkhuang* was beaten on that day.³¹⁴ It was also used to call the attention of the whole village, for instance, when a Sailo chief Lallula massacred a cognate group Thlanrawn at Zopui (now Samthang),³¹⁵ the action of massacre started with his beating of *Darkhuang*. Thlanrawn belonged to a sub-group of Lai who were Mizo cognate group in the Chin state of Myanmar and they used to extort the eastern villages in the name of collecting tribute or tax till Lallula conspired and massacred them.

Darbu is a set of three brass gongs of different sizes and notes. It was played on the occasions such as *Buhthai* in *Chawng*,³¹⁶ *Mitthirawp lam* in *Sekhuang*,³¹⁷ *Thingdim* in *Khuangchawi*,³¹⁸ *Milu lam*³¹⁹ and *Sapui vui*.³²⁰ In the event of *Chawng*, there was a practice called *Buhthai* (scraping of paddy) in which paddy was scraped down from house of the *Chawng* performer to be collected by children or those in shortage of food. When the process was started, music was performed with *Darbu* accompanied by

³¹² J Shakespear, op.cit., p. 26

³¹³ James Dokhuma op. cit., p. 41. When a person was ready to perform the sacrifice a small feast with chicken was hosted. It was not inclusive like the main sacrifice.

³¹⁴ Zairema op. cit., p. 90

³¹⁵ At the time of massacre the village was Zopui but later called as Samthang.

³¹⁶ Hrangthiauva and Lal Chungnunga, *Mizo Chanchin (History & Culture of the Mizo)*, 2nd Edition, Aizawl, C Chuanvawra, 2011, p. 48

³¹⁷ B Lalthangliana, *A brief History and Culture of Mizo*, Aizawl, The Author, 2014, p. 156; James Dokhuma, op. cit., p. 44

³¹⁸ Dance performed by the family of in-laws

³¹⁹ B Lalthangliana, *Pi Pu Zunleng*, p. 220

³²⁰ *ibid.*, p. 136

Darkhuang and *Khuang* (drum).³²¹ During the *Sekhuang* sacrifice, there was *Mitthirawp lam* in which models of the family members who had died and the farthest known ancestors were made with cotton seeds and a soft tree *Farquah* (*Erythrina satricata*). On the day of the main event, the models were dressed like the living one and placed on a stretcher specially made for them. At night, the stretcher was jointly carried to the open space at the centre of village and danced with. When the stretcher was being carried out from the house, music was performed with *Darbu* which was accompanied by *Darkhuang* and *Khuang*. The music performed at this time was put into a song to keep the tune but not for singing, as follow:

Deng dawldeng,
Mitthirawp chawiin,
*Dawldeng, dawldeng.*³²²

Thingdim was a dance performed during *Khuangchawi*. It was often referred to as *Khuallam*. It is not known why the latter term was used though there was a speculation that *Thingdim* was often performed from the villagers who were not from where the *Khuangchawi* took place, and the dance came to be referred to as dance of the guests which was *Khuallam* in Mizo for *khual* mean guests and *lam* mean dance. The term *Thingdim* referred to ginger which is *Sawh-thing* in Mizo. It was performed by the family of in-laws of *Khuangchawi* performer (the family of his wife)³²³ or maternal uncles (mother's father or brothers).³²⁴ When preparation for *Khuangchawi* was completed, the intending performer sent a messenger as an official invitation to perform *Thingdim*. The messenger was given sliced ginger pierced in a small sliver and two *archangku* (a long feather tail of cock) were put on the sliced ginger which was to be put on his head and tucked at the partition wall of the destination. Rehearsal for the dance was immediately started and on the grand day, the *Thingdim* dance was performed in front of the house of the *Khuangchawi* performer. The dance comprised of the following steps: *Kaltluang*, *Kalthelh*, *Arpuichawmthai*, *Vasirlen*, *Vakawllen*, *Khupsuk*, *Sailawinukal*, *Tuipukhangtan*, *Arkawthimdai* and *Kawlngolen*. *Darbu* and *Khuang* were important parts of *Thingdim* dance. The performers of the dance were

³²¹ Hrangthiauva and Lal Chungnunga, op. cit., p. 38. The song played was called *Khuangpui lam hla*, however, it seemed lost that I haven't met any person who had knowledge about the song.

³²² B Lalthangliana, *Pi Pu Zumleng*, p. 245. The song could not be translated, *Dawldeng* referred to sound, *mitthirawp* referred to the models and *chawi* meant lifting or carrying.

³²³ C Chawngkunga, op. cit., p. 51.

³²⁴ James Dokhuma, op. cit., p. 46

given price in which those in charge of *Darbu* and *Khuang* received the highest. They were the leaders of the dance party.

Milu lam was celebration of success against enemies. Successful warrior would bring home the head or part of scalp with hair of the slain enemy which was followed by celebration called *Milu lam*, a music activity. A successful war party on their return did not silently enter their village but spent a night in the nearby jungle so that the villager could prepare to receive them. The night was spent with chanting of *Bawhhla* (warrior's chant) and firing of blanks. At dawn, they were joined by the reception party from the village. Gifts of appreciations such as beads, in some cases even the most valued bead called *thihna* were given to the successful warriors. Girls came with *arkeziak* (a long white cotton with tassel at both ends) and decorated with it the successful warriors. Then they proceeded to the village. The grand celebration started after morning meal. The warriors dressed with their best clothes and decorations such as *zawngchal* (*arkeziak* curled with goat's hair), *chhawn* (a tuft of goat's hair dyed red), *vapual chang* (feather of hornbill's tail), *tuirual* (consists of three small woollen yarn rolled as a spinning top tied on a thin slice of bamboo) and *arkeziak* which were given at the time of their reception as well as their weapons such as gun, gun powder box, sword etc. There were girls not less than thirteen in number and their heads were dressed with *tuirual* and *arkeziak* while holding another at their hand. With these girls, the warriors danced in celebration. The dance was accompanied by play of *darbu* (a set of three brass gongs), *darkhuang* (big gong), *khuang* (drum) and *tumphit* (Mizo panpipes). The dance was also known as *hranglam* (dance of gallantry) or *muallam* (open air dance) while the celebration as a whole was known as *Milu lam*.³²⁵

Sapui vui as mentioned in the previous chapter was funeral service for tiger. When a tiger was killed, it was skinned and the skin was mummified for the day of funeral. The hunter who killed the tiger was dressed like a woman and started an acting to symbolise his superiority over the animal which was followed a kind of dance. The mummified tiger was carried by four men, who would step forward as if the tiger was attacking the hunter and he stepped backward as if fleeing. But, when there was a space of about three arms stretch between him and the animal, the hunter fought back with

³²⁵ James Dokhuma op. cit., p. 93

hand spindle by knocking with it on the tiger's head. The act was repeated three times. Then the hunter would put a marble into the mouth of the tiger and he would take an egg making a challenge that who is faster. During the act, *Darbu* was played accompanied by *Darkhuang* and *Khuang* (drum). Besides the special occasions mentioned, there were casual plays of *Darbu* by a group of friends³²⁶ and in the rice beer drinking parties.³²⁷

There were a number of songs attached with *Darbu*, the songs were not meant for singing but to keep the tune. Being a valued instrument, some *Darbu* were given names such as *Liando Dar*, *Tuaichawng Dar*, *Selbuang Dar*, *Mairang Dar*, *Vahluk Dar*, *Kawm Dar*, *Thlanthla Dar*, *Mangai Dar*, *Sarai Dar*, *Darthir*, *Hauvawng Dar*, *Chawngtui Dar*, *Thlanthla Dar*, *Chawlbawk Dar*, *Vaimut Dar*, *Chawngtual Dar*, *Liansa Dar*, *Kalzang Dar*, *Chawngvung Dar*, *Siallam Dar* and *Kawl Dar*.³²⁸

Darmang was a little bigger than *darbu* set. It was not played alone but a complementary to other gongs and particularly indispensable at *Thingdim (khuallam)*, *Sapui vui* and *Mitthirawp lam*. There was *Darhla* without proper meaning but used to keep the tune, which was considered more attached to *Darmang*:

Tuk boh boh tuk boh boh,

Tuk boh boh, tuk boh boh.

Gong being much valued, it was a reference of wealth; often demanded for ransom and even as bride price. When Sailo as a chieftain clan were consolidating their position in Mizoram, they were in conflict with a Zadeng chief name Lalchungnunga of Zawngtah. The descendants of Lallula who were concentrated in the northern part of Sailo dominated area in Mizoram jointly attacked Lalchungnunga and his son Ngurpuiliana was taken as captive by Lalsavunga, grandson of Lallula. Lalchungnunga had a famous *Darbu* called *Siallam Dar* which Lalsavunga included in his demand for ransom of Ngurpuiliana. The demand was fulfilled.³²⁹ In another incident, when the Hualngo clan of a Lusei (Lushai) group was raided by Lalsavunga at Rianglei, a section of them in search of settlement approached a Thado chief Khawtinkaia of Phuaibuang

³²⁶ B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, p. 316

³²⁷ Lalhruaitluanga Ralte, *op. cit.*, p. 227

³²⁸ B Lalthangliana, *A brief History and Culture of Mizo*, p. 155; R Doliana, *Mizo Nunhlui leh Hlate*, Aizawl, C Lallianzauva, 1988, pp. 53-66

³²⁹ Lalthanliana, *op. cit.*, p. 460; R Doliana, *op. cit.*, p. 56-58

through Henrova, head of his branch village called Hriangmual. The chief was offered the much valued gong set called *Kalzang Dar* and bead called *Chemtah̄hi*. Instead of handing over the gifts to the main chief, Henrova concealed and convinced Khawtikaia to massacre the Hualngo people. However, Khawtikaia later found out the truth and Henrova, out of fear for retaliation from the former, migrated to the village of Vanhnuailiana who seized from him the much valued properties – the musical instrument *Kalzang Dar* and the beads.³³⁰

The non-metal instruments such as *Tuiumkhuang*, *Tuiumdar*, *Lemlawi*, *Mautawtawrawt*, *Phenglawng* and *Tumphit* were made of bamboo. Mizo society, especially the rural life and bamboo were closely related. Floors and walls of their houses were made of split-bamboos, in some case thatched roofs were covered with split-bamboo. Furniture such as bed, stool, etc. and majority of utensils such as ladle, container, sieve, winnowing tray, baskets, etc. were made of bamboo. *Tuiumkhuang* was water container used as musical instrument. As a container it was *Tuium*, a bamboo tube in which water was carried from spring and stored, when used as a musical instrument it was called *Tuiumkhuang*. A big bamboo was cut at three nodes length and a node of one end was removed cutting it diagonally which became the upper end. The node at the middle was spiked through so that water can pass down from the upper chamber to the lower one. While singing, empty *Tuium* used to be pounded on floor as a musical instrument, especially in the emotional rice beer drinking parties.³³¹

Tuiumdar was a bamboo tube in which three strings curved out from its side. The tube was a sound chamber and the strings were played by finger. To produce sound, the strings were raised by inserting pieces of bamboo, the strings differed in length and produced three notes of sound like a gong set. With *Tuiumdar* they used to play songs attached to gongs, *Darhla*.³³²

Lemlawi is similar with a Jew's harp or Mouth harp but made of bamboo. In a flat piece of bamboo, a vibrating tongue was made in the middle and plucked by pulling a string or cord attached at the end of the instrument. To play *Lemlawi* one has to put it

³³⁰ LK Liana, op. cit., pp. 61-62; Lalthanliana op., cit., pp 347-372; R Doliana, op. cit., pp. 60-61

³³¹ James Dokhuma op. cit., p. 213

³³² *ibid.*, p. 215

into mouth and the tooth hold it on the frame or outer part to enable the tongue to vibrate freely and mouth becomes a sound chamber.

Mautawtawrawt was a trumpet made of bamboo. Different sizes of three or four bamboo pieces were joined by inserting a smaller into a bigger one and blown from the smaller end. A dried gourd with the bottom cut off was fitted to the bigger end which enhanced the sound.³³³ Three notes of sound can be produced and used to be blown in the jhum to drive away wild animals³³⁴ and to relieve their loneliness as well as to communicate their presence.³³⁵ The whole length of *Mautawtawrawt* can be more than five feet.

Phenglawng was made of a small bamboo tube or reed with three key-holes, besides the hole from which it was blown. The opening and closing of the three key-holes produced different notes. Six key-holes were known though it cannot be ascertained when this type was introduced. *Phenglawng* differed from the most common flute on how it was blown. It was a vertically or end blown flute and a split small piece of bamboo was placed near the blowing hole to make a wind duct.³³⁶

Tumphit (bamboo pipe) was a set of three small bamboos with one side cut opened (in some cases diagonally) while the other side was closed by the node. The player or musician blew on the opened side. Each of the *Tumphit* was differed at length and produced different notes. It was played during *Buhthai* of *Chawng* and *Milu lam*. The *Chawng* sacrifice was sometimes settled with a lesser expensive sacrifice and not inclusive like the full-fledged. In the pre-Christian Mizo belief system, it was compulsory to perform *Chawng* sacrifice after performing three sacrifices to *Sa* which was performed at least four years of interval. However, there could be problem due to some misfortunes, in such case two boar brother pigs were killed in the sacrificial rituals but not in the nature of inclusive village feast. It was called *Vawkpa thingtalhor Intumphit*.³³⁷ However, in such case, *Buhthai* was still done and *Tumphit* was played

³³³ RL Thanmawia, 'Heritage of Mizo Traditional Song and Music,' *Indian Folk Life*, Serial No.34 November 2009, p. 19.

³³⁴ B Lalthangliana, *A brief History and Culture of Mizo*, p. 148

³³⁵ Lianhmingthanga, *Material Culture of the Mizo*, Calcutta, Firma KLM Private Ltd., on behalf of Tribal Research Institute, Aizawl, 1998, p. 29

³³⁶ B Lalthangliana, *Pi Pu Zunleng*, p. 114

³³⁷ Zairema, op. cit., p. 58; James Dokhuma, op. cit., p. 40; C Chawngkunga, op.cit., pp. 39-40

like in the full-fledged *Chawng*. There was a song played with *Tumphit* in the *Buhtai* of *Chawng* as follow:

Pikawli chhu dep chhu dep,
*Kawldangi chhu dep chhu dep.*³³⁸
(Granda Kawli is swaying nicely,
Fair looking Kawli is swaying nicely).

There was another version of the song though the meaning remained same, as below:

Pikawli su zek su zek,
*Kawldangi su zek su zek.*³³⁹

It was likely a version of Hualngo, a Lushai clan who remained in the Chin state of Myanmar and pronounced 'chh' of Lushai word as 's' like 'chhu' as 'su.' It is possible that Mizo in the process of migration modified 'su' as 'chhu' and 'zek' as 'dep'. The song, according to tradition had its origin from two destitute orphan brothers named Liandova and his younger brother Tuaisiala whose mother remarried soon after the death of their father. There was nobody to take care of the two brothers and their life was miserable, somehow they still survived with the help of an old woman who was known to be belonged to Tlanglau, a Mizo cognate group.³⁴⁰ When the brothers were starting a jhum of their own, they pelted pellets with paddy seeds inside on a clayey soil. On the day of harvest, the old woman danced in front of the harvesting team and as long as she was dancing they could not finish the work, as new paddies waiting for harvest are coming up. At last, the tired younger brother Tuaisiala stopped her dancing. The two brothers were getting prosper and even performed *Khuangchawi*. While preparation for *Khuangchawi* was going on, young men and women as tradition came to the house of Liandova to husk rice and that old woman danced on the piling chaff. After sometime she told Liandova, "Whenever you need help, ask it from Paihte god *Sumchang*," and disappeared.³⁴¹ Interestingly, Paihte is a Mizo cognate group Paite and in their version of the legend the old woman was called *Tanglaunu* or *Tanglaupitek* which seemed to be modification *Tlanglau* in a Paite style. Moreover, the Paite sacrifice

³³⁸ James Dokhuma, op. cit., p. 40; Zairema, op. cit., p. 44.

³³⁹ Hrangthiauva and Lal Chungnung, op. cit., p. 48

³⁴⁰ Zairema, op. cit., p. 44

³⁴¹ ...

for favour of prosperity and blessings for family was *Sumtawng*.³⁴² It is likely the *Sumtawng* was modified in Mizo as *Sumchang*, in some case it was also written as *Sumchawng*.³⁴³

In the event of *Milu lam*, the song played Tumphit was as below:

1. *Ral hawlna in dal e,*
Ral sial hawlna in dal e.
2. *Ralin sialhawlna maw, hawlna maw, phit*
Ralchalin sialhawlna maw, phit,
*Hawlna maw, phit.*³⁴⁴
(You are hindering attack to enemy
You are hindering attack to enemy's *mithan*

(The enemy attacked *mithan*, attacked, *phit*
The enemy attacked *mithan*, attacked *phit*,
Attacked, *phit*).

The instruments such as *Bengbung* and *Talhkhuang* were made from tree. *Bengbung* was generally made from *Khawmhma* (*rhus semi-alata*). It was a three-key leg or thigh xylophone made of a number of wood pieces with different lengths and sizes without a frame. The instrument was attached to female. The player would sit on the poulder with legs straightly stretched out. The poulder was covered with the hind or rear part of her skirt while the front was up to her thighs and the poulder was converted into a sound chamber. The wood pieces were placed on the stretched legs from shin to thigh and strike them with two sticks. There were a number of songs attached to *Bengbung* which were not supposed to be sung but played with the instrument.³⁴⁵ The songs were ditty type, simple like nursery rhymes but without proper rhyme schemes neither were they related with women. *Bengbung* was the only musical instrument exclusively played by pre-Christian Mizo women, though they hardly involved with other instruments. Women had a very limited chance to participate in the

³⁴² Tribal Research Institute, *Paite in Mizoram*, Aizawl, Tribal Research Institute, nd., pp. 48-52

³⁴³ K Zawla, op. cit., *Mizo Pi Pute leh an Thlahte Chanchin*, Rev & Enlarge, 5thEdn, Aizawl, Gosen Press, 1989, p. 80

³⁴⁴ *ibid.*, p. 89

³⁴⁵ James Dokhuma op. cit., pp. 213-214; For an instance of songs attached to *Bengbung* see Appendix - II: *Bengbung*

pre-Christian Mizo music life for the main music activity rice beer drinking party male dominated and participated mostly by older generations, though women were not barred to participate, they did not join easily.

Talhkhuang is a set of three hollowed log producing three different notes. It was not taken inside house but usually kept at the platform of memorial stones. In the pre-Christian Mizo society, memorial stones were erected at the village entrance by the village chiefs, wealthy persons, notable warriors and hunters. Platform was built at the foundation of the erected stone and *Talhkhuang* was kept there. The platform was called *Lungdawh*. *Talhkhuang* was an important feature of *Lungdawh* and it was not taken away from there. Besides *Lungdawh*, it was also kept in front of the house of a person who performed sacrifices called *Sechhun*.³⁴⁶ The wife of *Sechhun* sacrifice performer beat it every night for one month when she was going to bed.³⁴⁷ Generally, *Talhkhuang* was made from *Hnum* tree (*Engelhardtia spicata*) which was cut ceremoniously if it was meant to be kept in front of the house of *Sechhun* performer. It was also kept at the station of children grazing *mithans* in the jungle. Children took *mithans* to jungle for grazing in the day and get them back home in the evening. While the *mithans* were grazing, children in the station beat the *Talhkhuang* and often sing with it.³⁴⁸

Buhkuang or *Buhchang kuang* was a clarinet made of straw or ripe paddy stalk, played by children³⁴⁹ and women.³⁵⁰ In spite of its less durability, it can still be included among the instruments of music tradition for its popularity. A paddy was broken near its node so that it can vibrate to make sound. The broken part was put into mouth and blown. There were 25 songs played with *Buhkuang*.³⁵¹ The songs did not convey proper meaning and almost impossible to translate into English. They also appeared to be a mixed up of the languages of Mizo cognate groups.

Hnahtum was very simple and could be played easily by blowing a leaf. It was generally played by young men, one edge of a thin and soft leaf was folded and put

³⁴⁶ Sacrifices *Sedawi*, *Sekhuang* and *Khuangchawi* in which mithan was included in the sacrificial animal were collectively known as *Sechhun*.

³⁴⁷ James Dokhuma, op. cit., p. 45

³⁴⁸ Selthuama, *Saikuti Chanchin*, 2ndEdn., Aizawl, P Rohmingthanga IAS (Retd), 2003, p. 16

³⁴⁹ James Dokhuma, op. cit., p. 215

³⁵⁰ RL Thanmawia, *Mizo Hla Hlui*, p. 64.

³⁵¹ For an instance of some of songs attached to *Buhkuang* see Appendix - II: *Buhkuang*

between upper and lower lips to be blown. Any song can be played with this simple instrument.³⁵²

Chhembur was a small gourd, the stalk of which was cut to be the wind pipe and few grains of raw rice were put inside it.³⁵³ *Bawlpu*, the official who conducted sacrifices in favour of recovery from illness blew it to make sound and shook it like a rattle to start ceremony in the sacrifices of *Daibawl*³⁵⁴ and *Hmarpui Lutan*.³⁵⁵

Seki is the domesticated *mithan*'s horn. Two hollow *mithan* horns were beaten along with drum or during performing with *Darbu*. *Mithan*'s horn or other animal horns were often used as trumpet in other music cultures of south east Asia but Mizo and its cognate groups used in a different way.³⁵⁶ Apart from being musical instrument

³⁵² Lianhmingthanga, op. cit., p. 31

³⁵³ V Khai Rodinga, *Sacrifice in Mizo Traditional Religion and its Impact on Mizo Christian Society*, Master's Thesis, Senate of Serampore College (University), Serampore, 2013, p. 17

³⁵⁴ Zairema, op. cit., p. 100

³⁵⁵ V Khai Rodinga, op. cit., p. 70

³⁵⁶ See Roger Blench, *A guide to the musical instruments of NE India: Classification, distribution, history and vernacular names*, 2011, <http://docplayer.net/23803985-A-guide-to-the-musical-instruments-of-ne-india-classification-distribution-history-and-vernacular-names.html>; <http://www.rogerblench.info/Language/South%20Asia/NEI/General/Musicres/NE%20India%20musical%20instruments.pdf>, (accessed on March 12, 2017); Roger Blench in his "Musical aspects of Austronesian culture," a paper presented at the European Association of Southeast Asian Archaeologists 10th International Conference, London 14–17 September 2004, <http://www.rogerblench.info/Ethnomusicology/Papers/Asia/General/Blench%20AN%20music%20paper%20I.pdf>; https://www.academia.edu/4175401/Musical_aspects_of_Austronesian_culture, (accessed on 21. January.2017); Walter Kaudern, *Musical Instruments in Celebes*, Göteborg, ElandersBoktryckeriAktiebolag, 1927; 'Dan Moi,' <https://www.danmoi.com/angkuoch-bamboo-jawharp-jewsharp-cambodia-mouthharp.html>, (accessed 23 January 2017); Mohammad Amin, 'A Comparison of Music of the Philippines and Sulawesi' <http://sulawesistudies.blogspot.in/2005/09/comparison-of-music-of-philippines-and.html>, (accessed 21.3.2017); ³⁵⁶ Walter Brath, *Kachin sound instruments within the context of the Kachin Baptist Convention of Northern Burma: History, Classification and Uses*, Master's Thesis, Lynchburg, Virginia, United States, 2013, Available from <http://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1264&context=masters> (accessed 20 December 2016); Roger Blench, 'The history and distribution of the free-reed mouth-organ in SE Asia,' Presented at the 14th Euraseaa Meeting, Dublin, September 2012, p. 9. Available from <http://www.rogerblench.info/Archaeology/SE%20Asia/Dublin%202012/History%20and%20distribution%20of%20free%20reed%20mouth%20organs.pdf>, (accessed 23.December.2016); Kuo-Huang Han, 'Can You Shake It? The Angklung of Southeast Asia,' Available from <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.620.6090&rep=rep1&type=pdf>, (accessed 10 December 2016); 'Master Of The Leaf: Preserving China's Music,' <http://www.npr.org/templates/story/story.php?storyId=130885662>, (accessed 9 December 2016); Corazon Canave-Dioquino, 'Philippine Music Instruments,' *Traditional Music Instrument of Philippines*, Filipinbo Martial Arts Digest, 2007 (Special Edn), Fallon, Nevada. Available at: <https://www.usadojo.com/wp-content/uploads/2017/02/fma-Digest-Special-Edition-Traditional-Musical-Instruments.pdf>, (accessed 1 February 2017); A Note on the Pa'gang, a Tagbanuwa Bamboo Musical Instrument, <http://www.asj.upd.edu.ph/mediabox/archive/ASJ-05-01-1967/francisco-pagang-tagbanwa-bamboo-instrument.pdf> (accessed 10 September 2016)

mithan's horn was used as a cup to drink rice beer. *Mithan* was the most valued domesticated animal of pre-Colonial or pre-Christian Mizo, it was a symbol of wealth and bride prices were reckoned with *mithan* though the actual payment could be different items for instance bead, firearm, gong etc. It was a sacrificial animal offered to *Khua*, the guardian spirit of village and environment, and treated very special. In the pre-Christian Mizo belief system there was a series of sacrifices called *Sechhun* performed to the spirits known as *Sa*, *Khua* and *Pathian*. Separate animals were killed as offering to each spirit such as *mithan* for *Khua*, male grown up pig for *Sa* and a young male pig for *Pathian*. Killing of *mithan* was an elaborate process and every action was accompanied by chants starting from planting of a post in which the *mithan*'s skull would be placed and its removal from that post. They even released the spirit of the *mithan* before killing it so that the spirit may not be harmed; after it was killed the spirit was called back with a belief that it would reincarnate in another *mithan*.

The instruments such as *ṭingṭang*, *Rawchhem* and *Khuang* were made of more than one materials. *ṭingṭang* was a stringed musical instrument of Mizo. It was made of dried and hollow gourd in which a bamboo shaft was fixed and a string of *malay sago palm* was tied at both ends of the bamboo shaft. The gourd was cut open and cover with animal bladder. It was played by rubbing the string with a thin fine piece of bamboo while fingers would fine-tune by controlling vibration of the string.³⁵⁷ They would sing songs while playing it.³⁵⁸ There were songs attached to this instrument and not all kinds of songs are sung with it.³⁵⁹ *ṭingṭang* as a musical instrument was more attached to those already married for they had a notion that the good ones in playing *ṭingṭang* were not blessed with children. Thus, the unmarried were not at ease to learn or playing it.³⁶⁰

Rawchhem was gourd mouth organ played in private. Dried gourd was the main body in which seven or nine hollow bamboo reeds of different sizes and lengths were inserted in two rows of about two inches distance. The reeds were slightly slanting outward and the row closer to the stalk was lesser. Both of the rows were fixed with wax and fastened by tying together. To make different notes of sound, holes were made

³⁵⁷ Lianhmingthanga, op. cit., p 27

³⁵⁸ B Lalthangliana, *Pi Pu Zunleng*, p. 113

³⁵⁹ For an instance of some of songs attached to *ṭingṭang* see Appendix - II: *ṭingṭang*

³⁶⁰ James Dokhuma, op. cit., p. 215

at the desired spots on the tubes. The stalk was cut to form mouthpiece, in some cases bamboo tubes were inserted to make the mouthpieces smaller. When blown from the mouthpiece, sound was controlled by closing and opening the holes.³⁶¹ There were songs attached to this instrument not for singing but to be played with it.³⁶²

Khuang (drum) was a hollowed log covered with animal hide at both ends and the cover was struck to produce sound. The trees of *Thlanvawng* (*Gmelinaarborea*) and *Farquah* (*Erythrina stricta*) were the usual choice. It was the most popular and indispensable instrument in the pre-colonial Mizo music tradition. There is an idiom “*Khuanglova chai*” which means to *Chai* (a community dance) without *Khuang*. The idiom referred to the feeling of incompleteness in the absence of an indispensable component. *Khuang* was the most important instrument in the community singing such as *Chawngchen*, *Chai* and beer drinking parties. It was also beaten during *Buhthai* of *Chawng*, *Mitthirawp lam* of *Sekhuang*, *Thingdim* and the *Khuangchawi* of *Khuangchawi* sacrifice in which the performer’s family was carried on large stretcher. Besides its use as musical instrument, *Khuang* was used as a kind of siren in case of emergencies and to drive away wild animals.³⁶³

It is the only instrument of pre-Christian Mizo music tradition which is still surviving in the 21st century. Prior to Christianity, there were two kinds of *Khuang*, the elongated one called *Zawlbuk Khuang*³⁶⁴ and a black short and small called *Kawlkhuang*³⁶⁵ which literally means the Burmese drum. *Khuang* cannot be owned by an ordinary person but who had performed *Chawng*.³⁶⁶ When a person declared his intention to perform *Chawng* by hosting *Chawngthan*, a small feast, *Khuang* could be taken into his house.³⁶⁷ It was also kept in *Zawlbuk* and called *Zawlbuk Khuang* which is the elongated type.³⁶⁸ *Kawlkhuang* was not used for singing but to drive away wild animal³⁶⁹ when it came near the village and an accompaniment to the play of *Darbu*.³⁷⁰

³⁶¹ Lianhmingthanga, op. cit., p. 28

³⁶² For instances of some of the songs see Appendix - II: *Rawchhem*

³⁶³ Vanlalchhuanga, *Mizo leh Khuang*, Aizawl, Gosen Press, 1996, p. 12

³⁶⁴ *ibid.*, p. 13

³⁶⁵ *ibid.*, p. 15

³⁶⁶ *ibid.*, p. 10

³⁶⁷ K Zawla, *Mizo Pi Pute leh an Thlahte Chanchin*, 1964, p. 24

³⁶⁸ Vanlalchhuanga, op. cit., p. 13

³⁶⁹ *ibid.*, p. 16

³⁷⁰ James Dokhuma, op. cit., p. 214

Around 1910, bigger *Khuang* was introduced as *Zawlbuk Khuang*. However, the big size *Khuang* was used only in the *Tlanglam Zai* and community singing at *Zawlbuk*. The small *Khuang* was continued for *Chawngchen* and *Chai* which required to be taken out of *Zawlbuk*.³⁷¹

When Christianity was introduced to Mizo and *Khuang* was adopted as musical instrument, not the elongated type, and the length became a little bit less than the diameter about 12-15 inches. Big size *Khuang* was adopted in the process and called *Khuangpui* (big drum) while the existing smaller came to be called *Khuangte* (small drum). Drum stick was introduced when Christians adopted *Khuang*; earlier it was beaten with open palm and drum beating was referred as *Khuangbeng* (beating drum with palm).³⁷²

3.2 Songs

Singing in the pre-Christian Mizo society was mostly community activity on the occasions of *Chawngchen*, *Chai*, *Mim Kut*, *Kangral*, death, *Salu lam*, and rice beer drinking parties; singing to entertain others was not known while they were known to sing for self-release. Thus, Pre-Christian Mizo songs could broadly be divided as those attached to special occasions and other common songs.

Chawngchen was community singing at night during *Chawng* and *Sechhun* sacrifices in the house of the performer. Songs sung in the *Chawngchen* were called *Chawngchen Zai* which was comprised of different *Zai* such as *Thuthmun Zai*, *Hlatluang*, *Lumtui Zai*, *Zai lam hlapui*, *Tlangphei Zai*, *Tlangkhaw Zai*, *Khawvar hla*, *Dawn Zai*, *Nilen Zai*, *Darthiangi leh Chertuala Zai*, *Bellung Zai*, *Mitthi hrah Zai*, *Hlaṭhu*, *Buangkhaw Zai*, *Khawhar Zai* and *Hla lungleng*.

Chawng sacrifice lasted for at least four days, while *Sechhun* lasted more. The first nights of *Chawngchen* were called *Thingfar Zan* in which young men and maidens would gather at the house of the performer and spent the whole night in singing different *Chawngchen Zai*. The young people sat in circle, maidens in front of young men who sat in a straddle wise position at the back which meant that each maiden sat between

³⁷¹ Vanlalchhuanga, op. cit., p. 14

³⁷² Vanlalchhuanawma, *Christianity and Subaltern Culture (Revival Movement as a Cultural Response to Westernisation in Mizoram)*, Delhi, Indian Society for Promotion of Christian Knowledge, 2006, pp. 291-292

the knees of a young man. This arrangement was called *Chawi* or *Ngai* that each young man *Chawi* or *Ngai* a maiden. At the regular interval point of time, *Val upa* (a tacitly accepted leader of the young men) told the maidens to rotate their position. The young men and women were fed with rice beer by the performer of the sacrifice and it was called *Sumdeng Zu*, the drinking of which was to be started with an offered to a young man who received recognition of his service to the village. The offer was called *Nopui* or *Tlawmngai Nopui* (special cup or cup of the chivalrous) while the recognised chivalrous young man would hide in the process but the drinking was not commenced without him and he would be searched and waited. It was compulsory that the singing was continued throughout the night and used to be such. On the second night of the sacrifice also there was community singing but in the event of *Khuangchawi* some performers hosted such community singing for three nights.³⁷³

Singing started with *Hlatluang*, then *Tlangkhaw Zai*, *Zailam Hlapui*, *Mitthirawp lam*, *Lenlai Zai*, *Dawn*, *Che Zai*, *Lumtui Zai*, *Thuthmun Zai*, and others.³⁷⁴ There was a song called *Khawvar Hla* which they used to sing at dawn. *Hlatluang* was a kind of responsive singing that the performer as welcome gesture enquired whether the young people are with their love ones while they came into his house with a two line song:

Kan laichhuatah pal ang in tlar e,
*In lungduh buan ang in pawm emaw.*³⁷⁵
 (As you are sitting in my house,
 Are you with your love ones?)

The gathering young men responded with another two liner song:

In chawngchen e, in par kan tlan e,
*In siangah ar ang kan ngam ta e.*³⁷⁶
 (You are performing *Chawng* which are enjoying,
 Now, we feel at home with you).

³⁷³ K Zawla, *Mizo Pipute leh an Thlahte Chanchin*, 1964, pp. 29-30

³⁷⁴ R Doliana, op. cit., pp. 130-131

³⁷⁵ B Lalthangliana, *Pi Pu Zunleng*, p. 229

³⁷⁶ ...

Most of the songs of *Chawngchen Zai*, according to oral tradition, were composed in Lentlang of Chin state in Myanmar, only *Zailam Hlapui*, *Nilen Zai* and *Buangkhaw Zai* were composed in Mizoram but in the early period of migration. *Zailam Hlapui*, according to oral tradition was first composed at Chekawn in the eastern Mizoram, a number of other songs were later composed in this tune and style but on various subjects.³⁷⁷ *Nilen Zai* was said to be contemporary with Dungtlang conglomeration of Palian chiefs. According to tradition, Palian chiefs migrated westward from Lentlang and when they crossed the Tiau River they conglomerated into one village called Dungtlang.³⁷⁸ *Buangkhaw Zai* was said to be composed first at a village called Buang in the eastern Mizoram, an early settlement of Mizo in the Mizoram.³⁷⁹

Pre-Christian Mizo observed three annual events such as *Chapchar Kut*, *Mim Kut* and *Pawl Kut*. Music was a very important feature in the first two events that in the *Chapchar Kut* as mention in the early part of this chapter there was community dancing and singing called *Chai*. The youths in the villages were formed into different groups in circles and on the day of *Chapchar Kut* such circle of friends got together in the house of a girl among them and sang. There were several circles of friends in a village. In the evening different circles of friends stepped out from the house they were singing and met with other circles at the open space of the village.³⁸⁰ Then they joined altogether and formed a circle in which male and female were arranged alternately. Woman held on the waist of a man next to her and the man held on her shoulder.³⁸¹ In the middle of the circle were the musicians who beat the drum and the *mithan's* horn. The musician playing the drum and *mithan's* horn choreographed the entire nuances of the dance.³⁸² They would sing and dance by swaying to the left and right in accordance with the beats of the drum. Songs sung during the *Chai* were called *Chai Hla*. The most popular songs of *Chai* were *Lalvunga Zai*, *Mangkhaia Zai*, *Thailungi Zai*, *Lallula Zai* (*Zopui*, *Thlanrawn rawt* and *Darlung*), *Lera Zai*, *Neihlaia Zai*, *Saivate Zai*, some of *Aikhiangi Zai*, *Chhim Zai*, *Seprawtui Zai* and *Inhnawhna Zai*.

³⁷⁷ RL Thanmawia, *Mizo Hla Hlui*, p. 139

³⁷⁸ *ibid.*, p. 153

³⁷⁹ *ibid.*, p 160

³⁸⁰ James Dokhuma, *op. cit.*, pp. 80-81

³⁸¹ *ibid.*, p. 81

³⁸² ...

Inhnawhna was the closing songs, but the early collectors of pre-Christian Mizo songs did not record traditions on its origin. There were three songs which were interrelated and composed on the appearance of enemies. It is likely enemies appeared at a village referred to as *Khuangphai Zawl*³⁸³ and most of the people were frightened except the composer who drove away. Besides the enemies and those driven away, there was reference of asking for paddy, but the relationship between the appearance of enemies and that asking for paddy was not found in the song. It might be the brave man asked for paddy as the price of protection. According to Mizo oral tradition, Zahmuaka, the progenitor of Mizo chieftain clans was initially engaged as sentry of Seipui which was enclosed for security purpose and his salary was paid with rice.³⁸⁴ Later, he took up the position of leadership of Hnamte clan of Tlangkhua and Khawrua, but he did not enjoy and even contemplated to return to his old place. He was then promised an annual tribute of rice which came to be called *Fathang*.³⁸⁵ There was a settlement not far from Tlangkhua and Khawrua in the Lentlang of Chin state in Myanmar and it was called Khuanglung where Paliana, son of Zahmuaka was the chief.³⁸⁶ The place referred in the song as *Khuangphai zawl* might be this Khuanglung. Most of the other *Chai* songs, according to oral tradition were composed in Mizoram.

In the event of *Mim Kutand Kangral* songs of mourning such as *Khawhar Zai*, *Thuthmun Zai* and other songs which suited their mood of mourning were sung. The day was spent with rice beer drinking and singing with relatives.³⁸⁷ The event of death as mentioned was followed by community singing to console the bereaved family and if there was no time to bury on the day itself a night vigil was kept for the normal death or death due to illness but the death caused by accident was buried on the day itself, even at dark.³⁸⁸ Interesting, the event of death, though, was followed by music activity, they did not sing songs of mourning until the dead body was disposed.³⁸⁹

³⁸³ In Mizo poetic word villages are often given a poetic name, for instance Aizawl is often referred as *Zawlkhawpui*, or a settlement of Lentlang known as Tuilum was known in the songs of *Chawngchen Zai* as *Lumtui*.

³⁸⁴ LK Liana, op. cit., p. 22

³⁸⁵ B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchnin*, p. 107

³⁸⁶ *ibid.*, p. 108

³⁸⁷ Zairema, op. cit., p. 182

³⁸⁸ James Dokhuma, op.cit., pp. 196-197

³⁸⁹ *ibid.*, p. 196

Hunting was very important in the pre-Christian Mizo life, it was a very important source of meat, good hunters were often known as having relationship with female guardian spirit of animals known as *Lasi*. There is no explicit definition on the sex of *Lasi* but the many best hunters were known to be in love relationship with *Lasi* which was termed in Mizo as *zawl* and it indicated the relationship was beyond normal.³⁹⁰ The hunters in such relationship cared the contentment of the *Lasi* and even performed a sacrifice called *Lasi khal*. Interestingly, any jealousy against *Lasi* was never known from the part of the hunter's wife. Success in hunting used to be celebrated with rice beer drinking parties and singing of the songs called *Salu lam Zai* which comprised of *Sa lam hlapui*, *Sa lam hlaphei*, *Sakhal Zai*, *Lianlunga Sakhal Zai* and *Sa lam hlaṭhu*. According to oral tradition, *Sakhal Zai* was borrowed from *Lasi* by memorising the song sung by *Lasi* while guarding animals. Songs other than *Salu lam Zai* were also sung in the *Salu lam*, for instance. *Thawmvunga Zai* was very popular in the *Salu lam*, but it was not included in the *Salu lam Zai*.³⁹¹

Among the different *Zai* of *Salu lam Zai*, *Lianlunga Sakhal Zai* and *Sa lam hlaṭhu* were said to be composed in Mizoram in the early period of migration. According to tradition, Lianlunga belonged to Dulzawl village which was within the boundary of the present Farkawn village. The wife of Lianlunga had a love relationship with *Lasi*, the guardian spirits of animal which sent animals to be killed by Lianlunga.³⁹² She, in her dream, used to see animals sent by *Lasi* and told Lianlunga to go for hunting and he became a very good hunter. Like other hunters, Lianlunga used to celebrate his success with beer drinking party with community singing which became the origin of *Lianlunga Sakhal Zai*. Interestingly, the singing of *Lianlunga Sakhal Zai* were started always started with *Aw za e, aw za e, aw za, E za e, e za e, e za* which meant we are in unanimous. The *Lasi* eavesdropped celebration of Lianlunga success and when the singing was started, the song leaders uttered as “*Aw za e, aw za e, aw za,*” but the drummer as if introducing innovation started the song with “*E za e, e za e, eza.*” The song confused *Lasi* and reported to their chieftainess Chawngtinleri that their song was

³⁹⁰ Zairema, op. cit., p. 7

³⁹¹ RL Thanmawia, *Mizo Hla Hlui*, p. 334

³⁹² Name of the wife of Lianlunga in the oral tradition was Rohniangi. In the pre-Christian Mizo tradition on relationship between *Lasi* and human being was not an ordinary relationship but between opposite sex, and *Lasi* were generally assumed to be female. Rohniangi was the only woman who developed relationship with *Lasi* in the Mizo oral tradition. See Zairema, op. cit., p. 7

very confusing with a proposal that another animal be given to Lianlunga.³⁹³ Songs of *Sa lam hlaṭhu*, according to tradition, were composed by Rokhawlana, when his son Thanglunga was killed by a wild gayal. Rokhawlana killed the wild gayal after his son was killed and as usual there was celebration of the killing of that animal. However, Rokhawlana was not in the mood of joining the celebration as he was mourning his son and continuously crying. But his wife asked him to stop and join the celebration; then Rokhawlana did so with new songs composed in the soft and melodious tune of mourning songs.³⁹⁴ According to oral tradition, Rokhawlana and Lianlunga were very close friends.³⁹⁵

Music life of pre-Christian Mizo, particularly singing was closely linked with rice beer drinking. As there was no singing to entertain audience, community singing became the most popular music activity and there was no community singing without beer drinking. The community singings of *Chawngchen*, *Chai*, *Salu lam*, *Mim Kut*, *Kangral* and death involved rice beer drinking. Besides these occasions, there were rice beer drinking parties in which different songs were sung, composed and transmitted. As mentioned, the songs were group as *Zai*, for instance *Pi Hmuaki Zai*, *Lianchhiari Zai*, *Darpawngi Zai* etc. More than different 60 *Zai* were put into record. Majority of the *Zai* were composed in Mizoram while *Pi Hmuaki Zai*, *Chawngvungi Zai*, *Darzakhawli Zai*, *Dardini Zai*, *Mangsela Zai*, *Zakuala Zai* and *Darchhama Zai* were composed before migration into Mizoram. The songs of *Dardini Zai* and *Zakuala Zai* were composed in the language of Lai, a Mizo cognate group but included in the singing tradition of Mizo which suggested the close relationship an interaction among Mizo and its cognate groups before Mizo migrated to Mizoram.

3.3 Songs and Women

Women's chance for participation in the music activities of pre-Christian Mizo was limited as discussed in the earlier paragraphs of this chapter. However, there were a number of songs named after women such as *Pi Hmuaki Zai*, *Chawngvungi Zai*, *Darzakhawli Zai*, *Dardini Zai*, *Thailungi Zai*, *Lianchhiari Zai*, *Aikhiangi Zai*, *Laltheri Zai*, *Darmani Zai*, *Thanghniangi Zai*, *Lalchhungi Zai*, *Chhingpuii Zai*, *Saikuti Zai*,

³⁹³ RL Thanmawia, *Mizo Hla Hlui*, p. 204

³⁹⁴ *ibid.*, p. 207

³⁹⁵ Hrangthiauva & Lal Chungnunga, *op.cit.*, p. 111

Darpawngi Zai, *Darlenglehi Zai* and *Thangnunemi Zai*. Besides these, Darṭhiangi of *Darṭhiangi leh Chertuala Zai* was woman. However, it does not mean that all the *Zai* which bear women's name were composed by woman.

The songs of Pi *Hmuaki Zai*, *Lianchhiari Zai*, *Laltheri Zai*, *Lalchhungi Zai*, *Saikuti Zai* and *Darpawngi Zai* were composed by themselves. These composers were known to participate in the rice beer drinking parties in spite of the usual refrain of woman. They belonged to elite circle in the villages where they lived. The background of Pi Hmuaki is not known but she was celebrated by chief and his adviser and have known to participate in the rice beer drinking parties of village elite.³⁹⁶ Lianchhiari and Laltheri were daughters of the chiefs, Lalchhungi and Saikuti belonged to the family of village elite while Darpawngi was a *bawi* was appreciated by her masters as a good singer and a song composer.

Moreover, these women composers, except Pi Hmuaki were filled with the spirit of determination or known for their outspoken nature. For instance, Lianchhiari though daughter of a chief was in love with son of a widow and took all initiative part in their relationship. She was known to take her fiancée to jhum on the pretext of trimming a tree and made the first move to the extent of illicit relationship.³⁹⁷ Moreover, when her father was performing a sacrifice called *Khuangchawi* she was caught with her fiancée in such relationship on the night of *Thingfar Zan*.³⁹⁸ When she planned to get marry with her fiancée, her family made every concession on the bride price, however, they still failed to get marry due to jealousy of the mediator.³⁹⁹ Even after she failed to get married with her fiancée and she was married to another person, she still showed her feeling to the old lover without caring her husband.⁴⁰⁰ Even in the case of Laltheri, she was daughter a powerful Sailo chief but fell in love with a commoner against the wishes of her family as the Sailo maidens were usually married to the sons of other chiefs or elite family.⁴⁰¹ Her lover was eventually killed on the order of her family.⁴⁰² She

³⁹⁶ LK Liana, op. cit., p. 80

³⁹⁷ K Zawla, *Mizo Pi Pu leh an Thlahte Chanchin*, 1964, p. 239-240, 246

³⁹⁸ *ibid.*, pp. 240-241

³⁹⁹ *ibid.*, p 242

⁴⁰⁰ *ibid.*, pp. 242-247

⁴⁰¹ J Shakespear, op. cit., p. 49

⁴⁰² K Zawla, *Mizo Pi Pu leh an Thlahte Chanchin*, 1964, p 254

protested the action of her family and composed a number of songs known as *Laltheri Zai*.

Darpawngi composed a number of songs with different themes such as *Darpawngi Lusun Zai*, *Darpawngi Thlek Zai*, *Darpawngi Thlekzual Zai* and *Darpawngi Thinrim Zai*. The last was her protest against the judgement of the chief where she lived on her case with one of the member of the chieftain's council. She was freed by her patronage chief and master from being a *bawi* and married to another *bawi* of the same master who too was freed. In starting a new life she settled at Thentlang which was with a widowed Zadeng chief.⁴⁰³ There, she experience injustice on a crossed claim with a chief's adviser over a billy. Though it was proved that the billy was born to her goat the chief still decided in favour of her adviser.⁴⁰⁴

Lalchhungi, a nephew of renowned Sailo chief Vanhnuailiana, was a song composer and singer. She was known to be outspoken and bold character in expression⁴⁰⁵ who often used indecent words on the Lai group of her village but fell in love with a Lai bachelor Zakhuma.⁴⁰⁶ However, her lover died before they got married and she was known for her song of mourning.⁴⁰⁷ She was a contemporary of another renowned song composer and singer Saikuti that she mocked in one of her song as *Sainunler*, which meant undisciplined girl.⁴⁰⁸

Saikuti was known to boldly express her feelings and even opposed what she felt wrong. She used to be in conflict with the young men of her village Thingsai. The young men of Thingsai were insisting that the maidens should attach a pocket on their shirt in which they would keep nicotine water (*tuibur*) in a small gourd. Saikuti strongly opposed the decision of the young men and even called the other maidens and told them

⁴⁰³ Lalpianthanga, *Zaikungpui Darpawngi leh a Sulnu*, Aizawl, NSS Aizawl North College, 1997, p. 7

⁴⁰⁴ K Zawla, *Mizo Pi Pu leh an Thlahte Chanchin*, 1964, pp. 269-270

⁴⁰⁵ R Doliana, op. cit., p. 151

⁴⁰⁶ ...

⁴⁰⁷ R Doliana, op. cit., pp. 153-154

⁴⁰⁸ *Min er lo la Damveng Sainunleri*

A ngur tuchhuan khawzo bung ang;

Ka thang thuam luai e.'

(Don't try to outdo me, you the undisciplined Saikuti,

I am a nephew of chieftain family,

And so reputed); B Lalthangliana, *Mizo Hun Hlui Hlate*, Aizawl, RTM Press & Computer, 1998, p.

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not to accept the insistence.⁴⁰⁹ Thus, the young men failed. In another incident some young men in their visit to maidens at night used to assist in scutching cotton, then, the young men of Zawlbuk tried to fix the number at three scotches. She again called the maidens of the village and proposed that no visiting young men at night be given tobacco water more than three times. Then, the young men relented.⁴¹⁰ She also used to be associated with the Lai people who were at a separate area in the village which annoyed the young men of his village.⁴¹¹ Saikuti composed songs on the themes *Lengzem* (songs of love and relationship), *Mihrang awihna* (songs of the gallantry men), *Mitthi ngaihna* (songs of mourning) and *Sa lu aihna* (songs of celebration of successful hunting). Her songs were in three tunes such as *Herawt Zai*, *Buizova Zai* (also known as *Chhim Zai* or *Saikuti Zai*) and *Awithangpa Zai*.⁴¹²

Besides the well-known women composers there were different *Zai* in which women were said to contribute some of songs such as *Chawngvungi Zai*, *Dardini Zai*, *Thailungi Zai*, *Aikhiangi Zai*, *Neihlaia Zai*, *Thanghniangi Zai* and *Darṭhiangi leh Chertuala Zai*. However, it is questionable whether those women really composed the songs except some songs in the *Aikhiangi Zai* and *Chawngvungi Zai*. Some of the songs of *Aikhiangi Zai* were the dirges of Aikhiangi on the death of her newly married husband in the attack by a wild gayal; and some of the songs of *Chawngvungi Zai* were the dirges of the mother of Chawngvungi and mother of her husband Sawngkhara. Most of the other songs were in the style of private conversations which were in the form of short and simple songs. It is unlikely those composers would divulge their conversation to others, rather the songs seemed to be composed by some talented persons dramatising the background story.

For instance, in the oral tradition Thailungi was sold to Lai traders from the east by her step mother for an iron ball while she was amusing herself by the side of her step mother who was weaving. The first part of the song was that her step mother after selling wanted to give her *Em* (carrying basket used by women) and *Tuibur* (small smoking device of women, the smoke passed through water and produced tobacco/nicotine water). She came after Thailungi and the traders, she called them to

⁴⁰⁹ Selṭhuama, op. cit., p. 35

⁴¹⁰ *ibid.*, p. 36

⁴¹¹ *ibid.*, pp. 37-38

⁴¹² B Lalthangliana, *Mizo Hun Hlui Hlate*, p. 121

wait for her as she was giving *Em* and *Tuibur*.⁴¹³ But Thailungi responded that there would be *Em* and *Tuibur* in the east and refused to wait. A mere child who amused herself by the side of her step-mother who was weaving, Thailung would be three to four year old, and she certainly will not compose songs. Thailungi was said to have a younger brother who later find her out. There were songs known as conversation between Thailungi and her brother in which she told her brother to kill the step mother. It is unlikely, the brother of Thailungi memorised the songs of his sister and reproduced when returned home but some talented composers dramatised the story Thailungi and composed in songs.⁴¹⁴ Such kind of composition, among others, was known in the songs of *Lalvunga Zai* and *Chhingpuii Zai*. Lalvunga was warned about the conspiracy against him and was advised to flee for his safety but he refused to do so by saying that he would not flee on rumours. After he was killed, the conspirators composed songs in celebration of their success which included a song composed in impersonating as Lalvunga as follow:

Tlan rawh, tlan rawh, Lalvung tlan rawh ral, an ti,
*Tualkhel ralah Lalvunga ka tlan ngai lo ve.*⁴¹⁵
 (They said, run Lalvung, there is enemy,
 I, Lalvung do not run from the non-warrior enemies).

In the case of *Chhingpuii Zai* also there were few songs which appeared to be composed by her parents but actually composed by those who killed her such as:

Chhingpui, ka hawi ngam lo,
Ka tuai hren lu an khaina,
*Chung lianakin a chhai ni len leh dawn e.*⁴¹⁶
 (Chhingpui. I cannot turn my eyes towards
 Where the head my daughter is hanging,
 The ravens will be devouring her)

Sialsawm mahin ka phal lo,
Khawnge ka tuai Chhingpuii,
Chhip khawpui thing lenbuang an chhaitir e.

⁴¹³ See Appendix - III: *Thailungi*

⁴¹⁴ ...

⁴¹⁵ RL Thanmawia, *Mizo Hla Hlui*, p. 176

⁴¹⁶ *ibid.*, p. 272

(Even when ten *mithans* are offered as bride price,
I did not let her go for marriage, my daughter Chhingpuii,
They are hanging her on a tree of Tachhip)

There were different *Zai* which were given the name of some women as those women were the subject when a song was composed for the first time in that tune and style such as *Darzakhawli Zai*, *Darmani Zai*, *Darlenglehi Zai*, *Chhingpuii Zai* and *Thangnunnemi Zai*. The songs of *Darzakhawli Zai* were assumably composed by man on a girl name *Darzakhawli* though the origin or background of the songs is not known. There were two songs which expressed the longing for girls named *Darzakhawli* and *Lianngovi*. The songs may be reproduced as:

Ngai ing, ngai ing, Darzakhawli ngai ing,
Darzakhawl leh Lianngovi ngai ing
(I am longing for Darzakhawli,
I am longing for Darzakhawli and Lianngovi)

Darzakhawli leh Lianngovi ngai ing,
Kei chu ruabang ka hring zo lo ve.
(I am longing for Darzakhawli and Lianngovi,
I cannot live without them)

The songs of *Darmani Zai* were first composed by a guy from Thlantlang in the Chin state of Myanmar name Thlanchhinga who was trading on beads and came to the village of Darmani. The guy was captivated by the charm of Darmani, he could not proceed further on his business but unsuccessfully tried hard to win Darmani.⁴¹⁷ Then, he composed songs which came to be known as *Darmani Zai*. Several other songs were composed on the tune and style of Thlanchhinga with different themes. The songs composed by Thlanchhinga were in the language of in Pawi (Lai).⁴¹⁸

The songs of *Chhingpuii Zai* were composed by the people of Tachhip in celebration of the killing of Chhingpuii, a beautiful maiden of Ruanzawl during the war between the Sailo chiefs who retreated from the eastern Mizoram to the central part on

⁴¹⁷ B Lalthangliana, *Mizo Hun Hlui Hlate*, pp. 81-82

⁴¹⁸ Lushai (Lusei) called Lai as Pawi. They are one of the cognate groups of Mizo.

the one side and who expanded from the west to the central on the other side. The war was known as *Chhak leh Thlang Indo* (war between the east and the west) and Chhingpuii belonged to the village of a Sailo chief who retreated from the east. Songs of Darlenglehi were initially composed by a blind named Lalkhawdina. Darlenglehi was the second name of Dartinchhingi, a divorced woman of Thiltlang village.⁴¹⁹ She was given her second name on being a young divorced. In spite of her divorced status, she was still celebrated in the village which made a blind Lalkhawdina to become a fan of her. However, he could not see Darlenglehi, Lalkhawdina still composed a number of songs on Darlenglehi expressing his feeling on her. Some authors wrote that the village of Darlenglehi was Khawthir⁴²⁰ which was shifted to Baichi. Some more songs were composed by different persons in the tune and style of Lalkhawdina but still included in the *Darlenglehi Zai*. Thus, there were different subject in the *Darlenglehi Zai* while the songs of Lalkhawdina were on Darlenglehi. There were three categories in *Darlenglehi Zai* such as *Zuhmun Zai* (songs in the beer drinking party), *Lengzem hla* (songs of love and relationship) and *Pasaltha hla* (songs of gallantry).⁴²¹

Thangnunnemi Zai was songs composed on the tune and style of a guy name Vana who was dazzled by the charm of Thangtinangi commonly known as Thangnunnemi for her cool and soft character. Vana used to compose songs expressing his love and feelings on Thangtinangi which were known as *Thangnunnemi Zai*.⁴²² With regard to the original composer there were two other versions, one was that Vana was the chief of Thorang⁴²³ and the other was that *Doruma-pa* (father of Doruma), a commoner.⁴²⁴ Another composer *Chersuakpuii pa* too composed a number of songs in *Thangnunnemi Zai*. The songs used to be sung in beer drinking party and other casual gathering at the house of a girl called *nula rim*.⁴²⁵ Besides the songs of Vana and *Chersuakpuii pa*, there were three songs of mourning but included in the *Thangnunnemi Zai*.⁴²⁶

⁴¹⁹ C Chhuanvawra, op. cit., p. 118

⁴²⁰ RL Thanmawia, *Mizo Hla Hlui*, p. 273

⁴²¹ B Lalthangliana, *Mizo Hun Hlui Hlate*, p. 67

⁴²² RL Thanmawia, *Mizo Hla Hlui*, p. 284

⁴²³ C Chhuanvawra, op. cit., p. 117

⁴²⁴ R Doliana, op. cit., p. 184

⁴²⁵ C Chhuanvawra, op. cit., p. 117

⁴²⁶ RL Thanmawia, *Mizo Hla Hlui*, p. 287

3.4 Songs and conflicts

Conflict between the chief were often preceded and followed by songs. The songs which preceded conflicts were not the main cause but a significant contributing factor and debatable whether the conflict could be avoided if the songs were not composed. Composition of such deriding songs was known as *Hla-a tuk* or *Hla Intuk* (if the attack was responded). The conflicts which were preceded by composition of such songs were *Zadeng Tlawm* (fall of Zadeng chief), *Hualngo Tukluh* (bondage of Hualngo), *Chhim leh Hmar Indo* (war between Sailo chiefs in the north and south), *Chhak leh Tlang Indo* (war between Sailo chiefs in the east and west), etc. Satirical songs were also composed by the victorious party in the conflict.

A well-known instance of conflict preceded by composition of deriding songs was between the descendants of Lallula, the progenitor of powerful Sailo chiefs in the northern part of Mizoram and a Zadeng chief Lalchungnunga which eventually led to fall of the latter from chieftainship. A descendant of Lallula name Vuttaia was caught by Pawi (Lai) and detained at Falam. His relative chiefs collected donations for his ransom. This was followed by composition of deriding songs which were given in the introduction chapter of this thesis with regard to the relationship between Sailo chiefs and Zadeng chiefs.

In the war between Sailo chiefs in the north and south (*Chhim leh Hmar Indo*) – descendants of Lallula in the north and descendants of Rolura in the south, the main issue of conflict was land, however, song played a very important role in the spark of offensive actions. The descendants of Lallula who were in the northern Mizoram or the northern part of the areas under Sailo chiefs and western Mizoram, expanded their area of domination to the east and the far north of Mizoram. Ngura, a grandson of Lallula moved to the far north, while Vuttaia son of Lallula moved on the southern side of their domination and Lalsavunga another grandson of Lallula moved in the middle. The movement of Vuttaia caused the concern of the southern Sailo chiefs or descendants of Rolura. When Vuttaia set up a village at Hualtu, a southern chief Lalpuithanga moved to a nearby place Chhiahtlang. Then, Vuttaia planned to shift to Buanhmun and build a makeshift village but Lalpuithanga occupied before him. Vuttaia still entered the

makeshift village and Lalpuithanga withdrew to Vancheng which was followed by a deriding song of Vuttaia against Lalpuithanga:

*Buanhmun pai ang pawm tawh hnu,
Chengteah lam ang let e,
Lalpuithang lema.⁴²⁷*
(Already put up at Buanhmun,
Withdrew to Chengte,
Lalpuithanga, who is only in a namesake).

However, a firearm of Vuttaia's subject was somehow in the custody of Lalpuithanga. Vuttaia and his grandnephew Thawmvunga went to Vancheng to get back the firearm. Lalpuithanga called his men, ready to attack Vuttaia with firewood, he remonstrated the duo as "Did you derided me as *Lalpuithang lema* (Lalpuithanga in the namesake only), you Vutdul (the large belly Vuta)?" Vuttaia with an apologetic tone said, "We said *Lalpuithang lenna* (the abode of Lalpuithanga)." But, Thawmvunga stood up and said, "Grand uncle, are you afraid of them, we said *Lalpuithang lema, a lema lema* (in the namesake only, truly namesake)." Then he uttered the song, dance with his sword and even cut the fireself over the hearth. A number of Lalpuithanga's men were leaving the place while Thawmvunga was dancing. Then he took the firearm which was kept by the side of partition wall. Some remaining men of Lalpuithanga hold it but Thawmvunga stripped their hands with sword and left Lalpuithanga's house. They straightly left the village and fired the firearm. Then the war was started.

The conflict between east and west known as *Chhak leh Thlang* Indo was also preceded by satirical songs. One of such composed by the chiefs of the west was given as below:

*Piahah tawlh rawh Lalbuanga,
Keichhungpan a man ang che,
Pipu rothil fiandar i ui chuanin.⁴²⁸*
(Buangtheuva, move to keep a space,
Otherwise you might be caught by a strong and dreadful one,
And dispossessed of valuable properties).

⁴²⁷ B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, p. 258

⁴²⁸ *ibid.*, p. 263

The song was then responded as follow:

*Khamrang senvung khuai kaina,
Hnampui nihliap reng kaina,
Kan lal Suaknemin a hai hleinem maw.*⁴²⁹

(The great precipices, there live the bees,
The raja lived in luxury,
Our chief, a soft person Suakpuilala knew that there is way to live for
each of us)

There were groups of people lived in bondage as *Tukluh Bawi* in the Mizo villages who were captured as a group or clan in the war. They were not kept as *sal* (war captives and were as treated personal property, their plight was very similar with slaves, often sold for gun) but lived as bonded person who could redeem their freedom by paying a *mithan* to the chief. Hualngo clan were one of such clan lived as *Tukluh Bawi* after Lalsavunga raided their village Rianglei and brought them to become his subjects as *Tukluh Bawi*. Among other factors it was the songs of Hualngo people which prompt Lalsavunga to raid the Hualngo village. The song was:

*Khawlhiring fa Mangpawrha feñtialah Lalsavung,
Thlang vaipui tel lo chuan kan awmkhua,
Bel ang i suan lo ang.*

(Mangpawrha born from a Khawlhiring mother, Lalsavunga from a
Lai/Pawi mother,
Without the help of the plain people (*vai*)
You will not displace us from our village)

According to the oral tradition, a subject of Lalsavunga was killed by an unknown person but believed to be belonged to Hualngo while Lalsavunga was mulling to attack them the song came as a challenge against him and followed by another song:

*Thangur sum ang in sawi, an pianna sam phiaran,
Chung ang valh vet ila val zawnng inlaiah,
Mual ang kan chungnung e.*

⁴²⁹ ...

(The Sailo (Ṭhangura was the progenitor of Sailo clan) as chieftain clan may be great but their origin was Paite (who plaited hair), we are the greatest of all).

Satirical songs of the victorious party in the conflict or war were found in the *Lalvunga Zai* of *Chai hla* and *Chhingpui Zai* as mentioned above. Some songs of *Mangkhaia Zai* in the *Chai hla* composed by the Bualte people were also in the form of satire, for instance:

Bualte sahlama uai ta hnung kha,
*Mangkhaia kirin ka ring lo ve.*⁴³⁰
(Already hanged on the *sahlam*,⁴³¹
I don't think Mangkhaia will be coming back)

Mangkhaia kirin ka ring lo ve,
*Tui leh luang kirin ka ring zawk e.*⁴³²
(I don't think Mangkhaia will be coming back,
Instead, river will even flow upward).

Some songs of *Lallula Thlanrawn Rawt Zai*⁴³³ composed after he conspired and massacred the Thlanrawn people which was discussed in the introduction chapter were satirical. An example may be given as below:

Phunthanga'n saingho ngen e,
Thanchhuma'n kawlpui bun e,
*Miau muau taka aw e.*⁴³⁴
(Phunthanga was asking elephant tusks,
Thanchhuma was handcuffed,
And looked very depressive).

3.5 Songs and the pre-Christian Mizo society

Music is an important source in history, an attempt is being made here to reconstruct Mizo society before the coming of British colonialism and Christianity through the text of songs, background of songs and biography of the composers.

⁴³⁰ RL Thanmawia, *Mizo Hla Hlui*, p. 173

⁴³¹ Mizo used to hand the killed enemy's head on a tree at the outskirts. The was called *sahlam*

⁴³² RL Thanmawia, *Mizo Hla Hlui*, p. 173

⁴³³ There were three types of *Lallula Zai* such as *Lallula Zopui Zai*, *Lallula Thlanrawn Rawt Zai* and *Lallula Darlung Zai*, all included in the *Chai hla*.

⁴³⁴ K Zawla, *Mizo Pi Pute leh an Thlahte Chanchin*, 1964 p. 148

There were more than 80 different groups of songs known as *Zai* in pre-Christian singing tradition of Mizo.⁴³⁵ Some of *Zai* such as *Dardini Zai* and *Zakuala Zai* were composed in Lai, a Mizo cognate group inhabited in the Chin state of Myanmar. Apart from the two *Zai*, the songs *Mitthi Hrah Zai* and some of *Thailungi Zai* were composed in Ralte, a language of Mizo cognate group but no longer used and some of *Darmani Zai* were composed in Lai language. There were some songs which were not part of different *Zai* but included in the Mizo song tradition, one of such song was based on a story of a two orphan brothers Liandova and Tuaisiala. However, the song lost its meaning while the same song in the language of Paite, a Mizo cognate group tells the story.⁴³⁶ A song of *Darhla* called *Suankaw henga vangek bu*⁴³⁷ appeared to be a Paite origin for the song has a very limited meaning but appeared to be a substandard Paite, while there was a Paite version with a proper meaning. And the songs attached to *Rawchhem* was composed in Biate.⁴³⁸ The songs composed in the language of different Mizo cognate groups but included in the music tradition of Lushai⁴³⁹ shows the close relationship and interaction among the different Mizo cognate groups.

The largest number of songs were about love and romance or only very few of *Zai* did not contain songs love and romance. It reflects the freedom enjoyed by Mizo youths with regard to love and relationship that there was no restriction or superstition for a young man in his selection for wife except his sister or mother, however, they did not normally marry first cousins on the father side.⁴⁴⁰ Even though, the Mizo youth had freedom with regard to selection of partner, the final authority remain in the family and the deal was done by two families through mediators. The role of mediator was very important for negotiation especially with regard to bride price. There were different bride prices to be paid such as *Manpui*, the main bride price; *Pusum*, the girl's nearest male relative on mother's side; *Palal*, a male trustee or friend of the girl; *Niman* (Aunt's price), the girl's on her father's side; *Thian*, a female friend of the girl; *Nau puakpuan*

⁴³⁵ Based on the collections of RL Thanmawia in his *Mizo Hla Hlui*.

⁴³⁶ For full version in Paite see Appendix - III: Songs of Liandova I, II & III

⁴³⁷ For the Paite version see Appendix - II: *Darhla – Suankaw henga vangek bu*

⁴³⁸ For instance of some of songs attached to *Rawchhem* see Appendix - II: *Rawchhem*

⁴³⁹ Lushai is a term used by British colonial government, it was derived from Lusei. The British colonial government and Christian missionaries promoted the language of Lusei, thus Lusei or Lushai (as used by the administration and Christian missions) emerged as an inclusive term for Mizo cognate groups in Mizoram while another inclusive term Mizo co-existed side by side with Lushai. Mizo eventually replaced Lushai.

⁴⁴⁰ J Shakespear, op. cit., 49

man, sisters of the girl. The *Manpui* was received by the girl's parents and reckoned in terms of *mithan* but the final payment depended on the negotiation. Bride price of the chieftain clans was generally ten *mithans* while the small clans was as low as three *mithans*.⁴⁴¹ Though, the bride-price was reckoned in terms of *mithans* it was often paid in articles such as firearms, beads, gongs, and puan (loincloth).⁴⁴²

The girl's family had a very high authority with regard to the bride price, for instance, Chhingpuii of *Chhingpuii Zai* was a girl known for her beauty and the family was not likely to accept a bride price less than ten *mithans* to let her marry though she belonged to a commoner, as reflected in the songs composed on her. While the family of Lianchhiari was ready to accept whatever the family her fiancée Chawngfianga could offered; the deal between the family of Lianchhiar and Chawngfianga, however still failed due to the ill-mind set of the mediator. If the girl's family was in favour of the marriage, bride price was not the issue for marriage as it was not necessary to pay in full, generally certain amount of *Manpui* was paid before the marriage and it was called *Sum hmahruai* (the advance) while the other prices were paid in instalments, within several years. However, the balanced bride price could be a point for divorce, for instance, there was a well-known song composer Chengmaluaia, he had some balance on the price of his bride; one day his father in-law took home his wife. Then Chengmaluaia thinking that his father in-law was unhappy with the balance of bride price, he approached the father in-law with a firearm but in vain. The lonely Chengmaluaia then composed songs to become a renowned Mizo song composer.

Besides the payment of bride price in instalments, there was a system but not popular called *Dawn puanphah* in which the bride price was not paid neither the marriage was officiated but the lovers were engaged by lying together on a loincloth called *Puandum*. After such engagement, marriage could not be avoided, otherwise the one who rescinded the engagement will be fined. The songs of *Dawn Zai* which were sung in the *Chawngchen*, according to oral tradition, were composed after Ngunkuala, a guy belonged to Dawn village rescinded his engagement with a lover from Pangzawl.

⁴⁴¹ J Shakespear, op. cit., p. 50

⁴⁴² Hmingthanzuali, *Women in Mizo History changing roles status and participation from 18th to 20th century*, PhD Thesis, University of Hyderabad, 2010, p. 84

Though there was no restriction on who could be married for a Mizo youth, the chieftain clan Sailo had a prejudice against commoners at some point of time as found in the story of Laltheri whose lover Chalthanga was killed by the order of the chief family. The songs of Laltheri were protest against the decision of her family and mourning of her lover. The story of Darpawngi also reflects the chieftain clan's prejudice against the commoner with regard to marriage. Darpawngi, a bonded person of the chieftain clan⁴⁴³ lived in the house of Lalkhuma, a well-known composer and chief. She was appreciated by the chief for her sweet voice and she used to join her master in the community singing sessions of rice beer drinking party. But, love relationship developed between Darpawngi and Lalbuta, the son of her master. They eventually got married but were soon divorced at the insistence of her master and his wife as she was a bonded person.⁴⁴⁴

As the Mizo young men were free to select a woman of any background for wife, the beautiful maidens were much valued as well as the talent of the bachelors to win the heart of girls. With such background, the myth of *zawlaidi* developed. If a young man possesses the magic substance he can win any girl by daubing it on her or making her touch it.⁴⁴⁵ The songs of *Chawngvungi Zai* was said to be composed with *zawlaidi* at the background. According to tradition Chawngvungi was a beautiful maiden while Sawngkhara was a guy from wealthy family but not a good looking person. However, Sawngkhara had *zawlaidi* and using that substance he won the love of Chawngvungi.

The family of Chawngvungi was not in favour of the marriage and for the bride price, they insisted a special gong own by Sawngkhara family. According to tradition, the big gong was abode by spirit at the elevated point for striking,⁴⁴⁶ and it was called

⁴⁴³ As *Bawi*, she can change her master but could not free from the status of being a *bawi* unless the redeeming price is paid. Only the chiefs keep *bawi*.

⁴⁴⁴ Her husband was known often cry longing for her, and she composed a given in the appendix. See Appendix - III: *Darpawngi on Lalbuta*

⁴⁴⁵ There is an oral tradition that some raven had white spotted wing, the excrement of such raven be should be collected from the nest while nest should also be taken and spread in a river. If the spreaded nest moved in the east, west, north and south direction, the excrement is *Zawlaidi*. See K Zawla, *Mizo Pi Pute leh an Thlahte Chanchin*, 1964, p. 136

⁴⁴⁶ R Doliana, op. cit., p. 58

Darhuai (gong with spirit). Sawngkhara's family reluctantly yielded the demand and the marriage was concluded. A song which became *darhla* was composed by Sawngkhara's family at this background of reluctance.⁴⁴⁷

Mithan being an important property, the Thlanrawn people often demanded as tribute which was reflected in the songs of *Lallula Zopui Zai* and *Lallula Thlanrawn Rawt Zai*. As mentioned in the introduction chapter, Thlanrawn people used to extort Mizo villages on the pretext of tribute, they often took away *mithans* of the subjects of Lallula who composed a song as below:

Hrum sawm lo lian ka dang zo lo ve,
Ka changsialin T̄iaupui dung a zui,
Ka changsialin T̄iaupui dung a zui.
(I could not stopped the extorting Lai (who roll hair on the forehead)
My *mithans* are driven down to T̄iau river,
My *mithans* are driven down to T̄iau river).

Reference of elephant tusk as valuable property was also found in a song of *Lallula Thlanrawn Rawt Zai* in the section of Songs and conflicts in this chapter. It was demanded as tribute by the Thlanrawn people while extorting the village of Lallula.

Another valued property was iron that Thailungi, as already mentioned was sold for an iron ball. There was no iron mines in the areas inhabited by Mizo and its cognate groups though they used iron tool and implements. Moreover, blacksmith was an important functionary in the Mizo villages. By the mid-19th century, after encountered British colonialism, Mizo acquired iron from Chittagong of Bangladesh, Assam and Arakan of Myanmar.⁴⁴⁸ Thailungi, however, could not be dated with confidence but assumable to precede the encounter with colonialism and Mizo were likely to depend on the Lai traders who seemed to be Halkha people who lived in proximity with the Burmese compare to other Mizo cognate groups. Besides the *Thailungi Zai*, there was a reference of trade with *Darmani Zai*, the songs though did not refer trade, the person to compose the songs for the first time was a Lai trader selling beads. The references of trade in the songs of pre-Christian Mizo singing tradition were carried by Lai people of

⁴⁴⁷ See Appendix - II: *Chawngvungi - Darhla*

⁴⁴⁸ Lalngurliana Sailo, op. cit., p. 170

Chin state in Myanmar. Moreover, the Halkha people, according to colonial officials kept slaves for agriculture purpose⁴⁴⁹ while Mizo exchanged the grown up male captives in the raids known as *sal* with firearm from their eastern cognate groups.⁴⁵⁰ The status of *sal* was similar with slave as they were the property of the captor or the master, one who bought him and it is likely the Halkha people who exchanged firearm with *sal*.

Quest for property in some cases posed security threat as there were kidnaps and raids in search of such valuable property. The background of *Mangkhaia Zai* was that he was kidnapped by an eastern chief for ransom as his father Mangthawnga was known to be a wealthy chief. But his father was reluctant to be parted with the valued property as seen in the song:

Min tlan ve la, ka pa Mangthawnga,
*Kan neih cher thil zawn tlangthang na e.*⁴⁵¹
 (Please pay my ransom, my father Mangthawnga,
 We are known to have assets)

Ka pan dar thir bu riat a nei a,
*Min tlan duh lo, ka pa Mangthawnga'n.*⁴⁵²
 (My father is having eight gong sets,
 He is not willing to pay my ransom).

Ka pan dar thir bu riat a nei a,
*Mangkhaia suksal ka chang e.*⁴⁵³
 (My father is having eight gong sets,
 But, I am still a captive slave).

The oral tradition on Mangkhaia further told that the father of Mangkhaia gave his properties, to the villages between his village and the village where the son was detained, for the safe passage of his son his way home.⁴⁵⁴ But the efforts were not

⁴⁴⁹ HNC Stevenson, op. cit., p.12

⁴⁵⁰ J Shakespear, op.cit., pp. 14, 49

⁴⁵¹ RL Thanmawia, *Mizo Hla Hlui*, p. 172

⁴⁵² ...

⁴⁵³ ...

⁴⁵⁴ RL Thanmawia, *Mizo Hla Hlui*, p. 171

successful as one village Bualte was, mistakenly, not given the property and Mangkhaia was killed by that village as expectedly.

One of the raids for booties was conducted by Vuttaia, a powerful Sailo chief on the widow of a Rivung chief Vanhnuaitanga. Besides the war booties, the raiding parties used to take captives known as *Sal*. The male *sal* were sold to the eastern cognate groups like the Halkha people who kept *sal* for agriculture purposes while a female was disposed in marriage and the captor acting in *loco parentis* took the bride price.⁴⁵⁵ Children were also taken as captive but they were treated well and they seldom wished to return to their home.⁴⁵⁶

The condition of children taken as captives may be inferred from *Ulru Zai* for the man who was known to compose the songs of this *Zai* was a non-Mizo taken as captive in one of the raids to the British colonial territories. He was name Vahailaka, who adopted Mizo identity by performing *Saphun*, sacrifice performed to change and adopt a new clan identity in the pre-Christian Mizo practice.⁴⁵⁷ The man was known for a singing style called *Ulru Zai*⁴⁵⁸ which the Mizo believed to be a jungle spirits origin. He composed songs in the tune of *Ulru Zai* and made it known to the village with his shrill voice which suited the tune.⁴⁵⁹ But, Mizo were said to be hesitated to sing the songs of *Ulru Zai* for the fear that it would irritate the spirits and cause epidemic to the village. Only, some young men sang the songs of *Ulru Zai*, that too as casual and comic song.

Pre-Christian Mizo were punctilious in their everyday life. There were norms and practices which were observed in a belief of its negligence or violation could trigger misfortune. In the pre-Christian belief system, there was a guardian spirit for every individual called *Sa*, the disappointment of which could led to misfortune though it was

⁴⁵⁵ J Shakespear, op. cit., p. 49

⁴⁵⁶ ...

⁴⁵⁷ In the pre-Christian Mizo belief system there was a guardian spirit of individual, family and clan. When a man started a family of his own by separating from his father he performed a sacrifice called *Sakung phun* by which he adopted the guardian spirit for him and his family, no longer sharing the guardian spirit of his father and the parent family. If a man want to change his clan the *Sakung phun* sacrifice was performed but called *Saphun* instead of *Sakung phun*. Non-Mizo who were taken as captives in the raids to the territories under British colonial government were absorbed into Mizo society. Those people used to perform *Saphun*.

⁴⁵⁸ It was said that the original name of the *Zai* was *Ulhrut Zai* but modified as *Ulru Zai*. There is no explanation of the etymology and how *Ulhrut* was modified as *Ulru*.

⁴⁵⁹ Hrangthiauva & Lal Chungnunga, op. cit., p. 298

not a spirit which caused illness and harm to human being. A song of *Neihlaia Zai* referred to a belief that such kind of illicit relationship among the sibling will disappointed *Sa*.⁴⁶⁰ There was a love relationship between Neihlaia and his sister Zawlmangi which was not approved by the society as reflected in the songs.⁴⁶¹ The duo developed a story that Neihlaia had a magic substance called *zawlaidi* which triggered the feeling of love and his sister touched unintentionally. But Neihlaia still married another girl instead of his sister.⁴⁶² The tune of *Darthlalang Zai*, according to oral tradition was initially developed by Tualṭawmi who was in love with her nephew Dotawna; the family did not agreed that the duo to get marry as they belonged to the same family. However, the songs composed by Tualṭawmi were not recorded.⁴⁶³

In a song of *Zailam Hlapui*, there is a reference about the relationship between contentment of *Sa* and misfortune in the pre-Christian Mizo belief system. According to the tradition on the origin of the song there was a man performing *Chawng* sacrifice. There was a belief that to stay out of the village at night after processing rice beer in the name of *Sa* was *thianglo* (not to be done, otherwise could result misfortune). But the man was required to send a messenger to another village and the messenger has to spend a night outside the village. Then, the man still sent his son who safely returned but died of stomach ache at *Thingfar Zan*, the first night of *Chawngchen*. The man composed songs, one of them referred about the contentment of *Sa* in which he was found reluctant to accept that he had disappointed his guardian spirit.⁴⁶⁴

The origin of *Aikhiangi Zai* also referred non-observation of *thianglo* in the belief system. Aikhiangi belonged to Sateek village and she married to Lianggova of Tachhip. On the next day of their marriage was concluded the couple went to Sateek which was not approved by the superstition.⁴⁶⁵ On the way, they met a group of hunters going to deal a wild gayal and Lianggova joined the team in spite of Aikhiangi's disapproval who continued to proceed to Sateek. Lianggova was killed by the gayal in

⁴⁶⁰ See Appendix - III: *Neihlaia Zai II*

⁴⁶¹ ...

⁴⁶² See Appendix - III: *Neihlaia Zai III*

⁴⁶³ RL Thanmawia, *Mizo Hla Hlui*, p. 489.

⁴⁶⁴ Appendix - III: *Zailam Hlapui*

⁴⁶⁵ B Lalthangliana, *Mizo Hun Hlui Hlate*, p. 91. In Mizo traditional system of marriage, there were *lawi chhiat zan* and *lawi that zan*. The night on which marriage was officiated the bride was guided to the bridegroom's house but she would not stay at the house of bridegroom that night. It was called *lawi chhiat zan*. On the next night she was guided again and permanently lived with her husband's family and the marriage process was concluded. It was called *lawi that zan*.

the fight. A messenger was sent to Sateek to call Aikhiangi and the condolence gathering was anxious whether she would cry on arrival as she was still very new to the family. But she cried and composed a beautiful lamentation.⁴⁶⁶

There was a closed relationship between pre-Christian Mizo singing tradition and the environment. The tune of *Kawrnu Zai* songs was derived from a cicada species called *Kawrnu* in Mizo. It is found most in the western Mizoram. For its melancholic tune, Mizo referred the sound as *Kawrnu ÷ap* (crying cicada). Few examples of *Kawrnu Zai* may be given as below:

Thlangah Kawrnu a zai nem reng e,
A ÷ang changin khawzo thing lenbuang a awi;
Di zun ngai iangin.

(The western cicada sounds soft and melancholic,
Firmly adhered on a tree in the hill it cries softly;
Like one crying for longing a lover)

Kawrnu ÷apin thing lenbuang a awi,
Vala di ngai khawzo chhawl ang ka uai e;
Ram÷uan rel lovin.

(The cicada cries melancholic and softly on a tree,
The young man longing for sweetheart, I am melted by the sound;
I could not proceed to work).

When British colonialism was encountered, a number of songs were composed in response to the new situation. Particularly, the songs called *Phutluih Kuli* were composed in response of the new social condition at the advent of colonialism. Songs were composed in protest of impressed labour. An example may be given as below:

Sappui run remin a kal ta e,
Chengpui khan÷huamah khian,
Zuk au i ka di ka phal lul lo ve.

(He went to build the saheb's house,
There, at the junction of Chengpui,
I wish to call my lover back, I didn't agreed him to go away).

⁴⁶⁶ ...

The British colonial government introduced two kinds of officials such as Circle Interpreter and peons called Chaparasi, known to Mizo as CI and Rahsi respectively. The latter officials were known to take the advantage of their close association with Circle Interpreters and colonial officials. Songs were composed after the behaviour of the Chaparasis such as:

Silhpuan chhia leh thing buh lawr zawn,

Biakvel kan chang zo ta e.

(The poorest people, without proper cloth to dress, often asking stale food,
People are now seeking our favour to be in good term with 'government')

Sappui bawngte kei mi tai chuan,

Lallai hrui ang in suih lo vang,

In run romei kai rawh se.

(If you against me, the aide of sahib

You will not remain in your chieftainship,

May your house be burnt).

3.6 Conclusion

Music was an important part of pre-Christian Mizo life, it was found in the public and private life and was enjoyed as collectively as well as individually. The public ceremonies such as *Chawng*, *Sechhun*, *Sappui vui* and *Milu lam* involved music performance. *Chai* and *Chawngchen*,⁴⁶⁷ however, not ceremony were very important music activity in the public domain. *Tumphit* was played only in the ceremonies while gongs, drums and *seki* were used in the ceremonies and non-ceremonies. *Tuumkhuang* was a very popular and common musical instrument in the non-ceremonial music activity but not developed and designed as musical instrument. The other instruments were enjoyed as individual and only *Tingtang* was played with songs while other instruments were used to play tunes of songs attached with the instrument.

Pre-Christian Mizo society being divided as the chieftain, the achievers and the common people, music was one of the manifestations of such division. *Khuang* and *Talhkhuang* were symbols of such social division or distinction. *Khuang* could be kept by the families performing who were performing *Chawng*. It was due to the non-availability of *Khuang* (drum) to an ordinary person *Tuumkhuang* became a very

⁴⁶⁷ *Chawng* and *Sechhun* were sacrifice but *Chawngchen* was a community singing during *Chawng* and *Sechhun* and in community singing young men and women participated.

important musical instrument though it was a water container. *Talhkhuang* was made and kept by the families performing a series of sacrifice known as *Sechhun*. But the social divisions were not hereditary for children of a chief may lost his/her elite status by not acquiring the chieftainship or not married to the chieftain or achiever family.

Community singing at the rice beer drinking were known to be dominated by the male elites; some women who were known to participate in the beer drinking parties and composed songs belonged to the elite circle in the villages. Some of the songs which appeared to be composed by women as suggested by the text of the songs were likely composed by other talented persons. However, women were still given important place in the music life, songs were composed after beautiful and celebrated girls and the musical instrument *Bengbung* was exclusively played by maidens while *Buhkuangtum* was also associated with maidens though it was not exclusive like *Bengbung*. Young men were not in better position with regard to music though they played more instruments than women that there was no music activity in which the young men participated in the absence of maidens.

The most prominent music activity was community singing in the rice beer drinking party, however, singing and composition of songs was practiced outside by non-participants in such gatherings. For instance, Lalkhawdina was a blind and would not certainly participate in the rice beer drinking parties. Similarly, the first composer of the songs of *Darmani Zai* was a stranger who would not participate in the rice beer drinking parties. However, in the rice beer drinking parties more songs were composed in the tune and style of songs composed outside those parties and they were undoubtedly the main medium of transmission of songs. Thus, there different kinds of songs with different themes in a *Zai*, for instance, the songs of *Thangnunnemi Zai* were initially composed in appreciation of a maiden Thangtinangi but the later additions included songs or mourning. *Darmani Zai* was originally composed in Lai language but a number of songs were composed in Mizo using the tune.

Songs were taken serious in the pre-Christian Mizo society and it had been among others an important contributing factor for conflict and satirical songs of the victorious party used to follow such conflicts. Besides the conflicts, different aspects of their life including the quest for property, their concern for the guardian spirit of family and clan called *Sa*, the superstition, love life, etc. were also reflected in the songs.

Chapter 4

Christian Hymns and Mizo Response

The Welsh Calvinistic Methodist Foreign Mission Society (mostly referred as Welsh or Presbyterian Mission) of the Presbyterian Church of Wales,⁴⁶⁸ the Indian Aborigines Mission⁴⁶⁹ and the Baptist Missionary Society⁴⁷⁰ introduced Christianity to the Mizo. William Williams was the first missionary who came to Mizoram to spread Christianity. In fact, he was a Welsh missionary working among the Khasi in the northeastern region of India. His encounter with Mizo chiefs, captured by the British India government, in Sylhet prison triggered off his deep interest for the evangelisation of Mizo.⁴⁷¹ On 18 February 1891, he departed Shella, the mission headquarters in Khasi Hills along with an Assamese Kasinath and a Khasi U Khassia.⁴⁷² Benjamin Aitken⁴⁷³ joined the team from Sylhet. They reached a village Mualvum⁴⁷⁴ in Mizoram on 15 March 1891, where they met some children and gave them scripture pictures and sang several Gospel songs to them. The children listened with 'wide-open mouths' to their singing but refused to join.⁴⁷⁵ They reached Aizawl on 20 March 1891 and stayed there for almost a month, engaged in distributing Bible pictures. When the evangelical team tried to tell Mizo about God, they said their God *Khuavang* was good and blessed.⁴⁷⁶

⁴⁶⁸ The Presbyterian Church of Wales (Welsh: Eglwys Bresbyteraidd Cymru), also known as The Calvinistic Methodist Church. It differed from other forms of Methodism for its Calvinistic nature of theology. In 1840 Welsh Calvinistic Methodist Foreign Mission Society was formed in Liverpool to provide missionaries to India.

⁴⁶⁹ Also known as Arthington Aborigines Mission.

⁴⁷⁰ Mostly referred as Baptist mission or sometimes as British to differentiate from Welsh

⁴⁷¹ Lalhrualtuanga Ralte, *Zoram Varjian*, Aizawl, Fineprints, 2008, p. 165; Also see W. Williams, 'A visit to the Lushais,' *The Monthly Tidings*, August 1891, p. 158. Available:

<https://journals.library.wales/view/2508808/2509940/20#?xywh=-121%2C1265%2C2843%2C2505> (accessed on 12 September, 2016)

⁴⁷² W. Williams, op. cit., p. 160. Among the team Aitken could speak in Hindi, Kasinath in Bengali and U Khassia in Manipuri

⁴⁷³ Sub-editor of *The Englishman* in Calcutta

⁴⁷⁴ The chief was Liankunga or Lingkoonga as reported by William Williams.

⁴⁷⁵ JM Lloyd, *History of the Church in Mizoram*, Aizawl, The Synod Publication Board, 1991, p. 20

⁴⁷⁶ *ibid*, p. 21

The team left Aizawl on 17 April 1891 with a resolution that Williams would return to Aizawl to serve the Mizo people. In his reports, Williams mentioned that he found Mizo language was musical and attractive.⁴⁷⁷ But he died at Shella on 21 April 1892 before returning to Aizawl.

William Williams' tour to the Lushai Hills was published posthumously in the Welsh newspapers such as *Banner ac Amseram Cymru*⁴⁷⁸ and Presbyterian weekly *Y Goleuad*.⁴⁷⁹ The Presbyterian Church of Wales Assembly held in July 1892 at Machynlleth decided to adopt the Lushai Hills as a mission field.⁴⁸⁰ However, before any concrete action was taken up the Indian Aborigines Mission stepped in and the missionaries FW Savidge and JH Lorrain landed at Sairang on 11 January 1894. Both of them were members of the Highgate Baptist Church in London.⁴⁸¹ Robert Arthington Jr. in Leeds, a millionaire, was the founder of the Indian Aborigines Mission. His main aim was to spread gospel message to those who had never heard of it.⁴⁸² He also felt that to spread the gospel message of Jesus the missionary need not to learn a local language rather preaching be done through interpreters.⁴⁸³ As per Indian Aborigines Mission policy they sent two missionary in a place and stay only very few years in one area. On 13 August 1897, DE Jones, a new Welsh missionary, joined the existing missionaries and by the end of December of 1897 FW Savidge and JH Lorrain left Aizawl for Arunachal. However, they returned to Mizoram on 13 March 1903.⁴⁸⁴ With all effort from FW Savidge, JH Lorrain, and DE Jones Baptist Mission Society of London established their foundation in Lunglei which became the headquarters of Baptist Church of Mizoram.

⁴⁷⁷ ...

⁴⁷⁸ W. Williams, 'Bryniau Lushai' *Banner ac Amseram Cymru* (The Banner and Times of Wales), June 3, 1891 pp 3-4. Available: <http://newspapers.library.wales/view/4305204/4305208> (accessed 15 October 2016)

⁴⁷⁹ *Y Goleuad* July 1891, different authors referred including D. Ben Rees, *Vehicles of grace & hope : Welsh missionaries in India 1800-1970*, Pasadena, William Carey Library, 2002, pp. 244-245 and 'A visit to the Lushais,' *The Monthly Tidings*, August 1891 seemed to be translated from it.

⁴⁸⁰ D. Ben Rees, op. cit., pp 244-245

⁴⁸¹ JM Lloyd, op. cit., p. 25

⁴⁸² Thomas Ray, 'Robert Arthington,' *Baptist Bible Tribune*, <http://www.tribune.org/robert-arthington/> (accessed 20 December, 2016)

⁴⁸³ JM Lloyd, op. cit., p. 25

⁴⁸⁴ C Zairemthanga & C Zorema, *Mizoram Baptist Kohhran: Thalai Kristian Pawl Chanchin*, Lunglei, Communications Department, Baptist Church of Mizoram, 2000, p. 13.

4.1 Introduction of Christian hymns

The Arthington missionaries developed script, started some translation work on Christian literature and hymns. During their four years stay they translated seven hymns and five Christian literatures. The first hymn was *Jisu vanaha om a*,⁴⁸⁵ (Jesus is in heaven), it was a jointly composed by the duo using the tune of *Come ye Sinners*,⁴⁸⁶ the wording was later modified as *Isua vanah a om a*.⁴⁸⁷ This earliest hymn was apparently readied by 1895, according to the logbook records of JH Lorrain when the duo visited Khamliana, chief of Lungleng they had a chance to teach a hymn to the young people at *Zawlbuk* (bachelors dormitory) in the morning of 17 September 1895.⁴⁸⁸ JH Lorrain did not specifically mention the hymn but it must be the first one.

Arthington missionaries translated and composed other hymns: *Khawvela kan om chung zong* (*Lord, at Thy mercy-seat*);⁴⁸⁹ *Tuna ka oi, ka oi ang e*, (jointly composed with the tune of *Remember me*);⁴⁹⁰ *Enge sual tifai thei ang?* (*What can wash away sin?*);⁴⁹¹ *Thonthu hlui chu min hrilh roh* (*Tell me the old story*).⁴⁹² The eight lines of a stanza of *Tell me the old story* was adapted to four and the third stanza as follow: The original:

*Tell me story softly,
With earnest tones and grave;
Remember, I'm the sinner,
Whom Jesus came to save.
Tell me the story always,
If you would be
In any time of trouble
A comforter to me.*

⁴⁸⁵ Tlanghmingthanga K., *Zorimawi*, Aizawl, LTL Publications, 1994 pp 22-23. He said that the hymn was an adapted but did not elaborate or mentioned the origin. Also, he dated it as being adapted towards the end of 1895 but the missionaries taught youths of Khamliana village a hymn on September 17, 1895. RL Thanmawia in his *Mizo Poetry*, Aizawl 1998, p 66 said that the song was composed jointly by the duo missionaries though the tune was a borrowed one. He also dated the composition as either of the latter part 1894 or first part of 1895 but not elaborate on his reasons.

⁴⁸⁶ 'SSS No 376' *Sacred Songs & Solos*, London & Edinburgh, Marshall, Morgan & Scott Ltd, 1921. Available from <http://www.archive.org/details/sacredsongsolosOOsank>, (accessed April 2012).

⁴⁸⁷ See Appendix - IV: *Isua Vanah a Om a* and *Come ye Sinners*

⁴⁸⁸ Lalhruaitluanga Ralte, *Zoram Varġian*, Aizawl, Fineprints, 2008, p 229. According to the author, JH Lorrain did not record events on the day it happened, some of them were recorded after a week. However, some records were done on consecutive days which may be safely assumed as happened on the date on which it was recorded.

⁴⁸⁹ 'SSS No 478' op. cit.; RL Thanmawia, *Mizo Poetry*, p. 67. He did not mention the title of the song but said as translated from SSS 478 and the words appeared incompatible.

⁴⁹⁰ 'SSS 630,' op. cit.

⁴⁹¹ 'SSS 874,' op. cit.

⁴⁹² 'SSS No 1131,' op. cit.,

The Mizo version of the two missionaries:

Chu thu chu min hrilh fo rawh,
Rilrua vawn ka duh;
Min hrilh nawn fo loh chuanin,
A bo leh thuai ang e

The English rendering of the missionaries Mizo version by RL Thanmawia:

Tell me the story always,
I want to keep in mind;
If you wouldn't tell me forever,
*I will forget it soon.*⁴⁹³

Isu Beram vengtu angin was translated from *Saviour like a Shepherd led us*⁴⁹⁴ and *Isu Tidama Khawvel a haw* was translated from *Seeking for me*.⁴⁹⁵ Until 6 October 1896, they had only three hymns which were supposed: *Isua vanaha om a, Khawvela kan om chung zawng* and *Tunah ka oi, ka oi ang e*.⁴⁹⁶ They had to sing them alternately being without an option.⁴⁹⁷

The missionaries started worship service on 2 October 1895, and from 16 October 1895 it was done systematically and regularly on Sundays. Children used to join the services, and the missionaries tried to persuade them to learn hymns, but they hesitated. After sometime, three children agreed to learn hymn. One Sunday morning, some children came to them and sang the hymn. Actually, the children learned the hymn from the three kids that missionaries taught few days back. Before that morning, the children were concerned that if their singing were heard by villagers and they would laugh at them.⁴⁹⁸ However, when JH Lorrain asked his school students to sing at a worship service of non-Mizo Christians in Aizawl on 16 April 1896 at Ngana Veng, the present Mission Veng⁴⁹⁹ they told him that people would laugh at them, and they

⁴⁹³ RL Thanmawia, *Mizo Poetry*, p. 68

⁴⁹⁴ 'SSS No 1164,' op. cit.

⁴⁹⁵ 'SSS No 40' op. cit.

⁴⁹⁶ RL Thanmawia, *Mizo Poetry*, p. 70

⁴⁹⁷ Lalhruaitluanga Ralte, op. cit., p. 233

⁴⁹⁸ *ibid.*, p 230

⁴⁹⁹ 'Hmanlai Mission Veng' (A paper circulated in a programme Mission Veng Hmathlir, a meeting organized by the Kristian Thalai Pawl, Mission Veng Branch on 17 June 2011. The paper was prepared by the committee constituted to organise the meeting)

were not ready to sing the gospels at first. But, after sometime, he convinced some of them to join the service.⁵⁰⁰ Vaileta, one of the first teachers among Mizo who had exposure to English education system as well as Christian religion written in his personal diary that the missionaries used to teach hymns to Mizo students and also mentioned that his brother Lalthawma learned the hymn, *Isua vanaha om a* from missionaries in February 1896.⁵⁰¹

The duo missionary (FW Savidge and JH Lorrain) toured around, preached and sang hymns in the streets. To see the duo's activities preaching and singing in the streets, Mizo with all surprised and curiosity flocked around them. Singing in the street was an odd act for Mizo, especially in the broad daylight.⁵⁰² Two indigestive material were without getting drunk how a person, that too at a broad daylight, is shouting (preaching) and singing in the street and secondly the significance of talking about very strange God (Jesus). Locals might have felt that missionaries were very ambitious though they were weak to compare to British administrators. They also wondered how and why the missionaries carried their baggage by themselves and did not possess gun like others.⁵⁰³ As all missionary actions did not fall within Mizo perception of normal human social norms they took missionary were stupid who had run away from their kinsmen.⁵⁰⁴

*I see two clowns; I know two fools;
Two big fools I see;
I see them coming along the hills,
Aia, I e, u aw, aia e*⁵⁰⁵

In many accounts indigenous community referred missionaries as 'Sap â' (abnormal/stupid *sahib*) or 'Sap vâkvâi' (wandering *sahib*). There was an incident that one night some Mizo enquired if the missionaries had a weapon which was replied negative and the enquirers curiously went away. On the next day, it was discovered a

⁵⁰⁰ibid., p. 232

⁵⁰¹ RL Thanmawia, *Mizo Poetry*, p. 66

⁵⁰² Dorothy F. Glover, *Set On A Hill: The Record of Fifty Years in Lushai Country*, London, Carey Press, 1944, p. 14

⁵⁰³ David Kyles, *Lorrain of the Lushais: Romance and Realism on the North East Frontier of India*, London, Sterling Tract Enterprise, 1944, p. 13

⁵⁰⁴ Lawmsanga, *A Critical Study on Christian Mission with Special Reference to Presbyterian Church of Mizoram*, PhD Thesis, University of Birmingham, 2010, pp. 84-85

⁵⁰⁵ Chautera, "The Two White Fools," *Missionary Herald*, March 1936, p. 63

wandering deer ventured into the village and they wanted the missionaries to shoot it as the government ultimately disarmed them.⁵⁰⁶ Mizo soon developed trust to the missionaries and differentiated them from other white men for they show no sign of mutiny or violence with which they labelled the white men, called *sap* or *sahib*. Therefore the Mizo in a different way acknowledged the missionaries as ‘*Mizote sap*’ (*sahib* of Mizo) in the short form ‘*Zosap*.’ The Arthington missionaries were the earliest to be called *Zosap*.⁵⁰⁷

The Arthington Aborigines Missionaries were joined by a Welsh missionary DE Jones and Khasi evangelist Rai Bhajur with his wife who arrived on 31 August 1897 when the formers were about to shift to another field. In the following year, on 31 December, another Welsh missionary Edwin Rolands arrived. He was a talented person, love to sing, hymn writer well equipped with tonic solfa to reduce tune of songs into writing. When there was only one white missionary DE Jones, he was called *Zawn sap* (modified Jones *sahib*),⁵⁰⁸ but with the arrival of a new missionary they renamed him as *Zosaphluia* which meant the ‘old *Zo sahib*’ while Edwin Rolands was called *Zosaphthara*, ‘new *Zo sahib*.’

In 1899 the first Mizo Christian hymn book entitled *Mizo Kristian Hlabu* was published⁵⁰⁹ with 18 hymns and 500 copies were printed though there were only 12 Christians in Mizoram.⁵¹⁰ Among the hymns, the first seven were contributed by the Arthington missionaries while four were from DE Jones and the remaining seven came from Rai Bhajur.⁵¹¹ Surprisingly, in this edition of *Mizo Kristian Hlabu* no hymn contribution from Edwin Rolands was found yet, it seemed that he had not made any hymn when the compilation was going on as he arrived in Mizoram only on the last day of 1898.

⁵⁰⁶ Mangkhosat Kipgen, *Christianity and Mizo Culture*, Aizawl, Mizo Theological Conference, 1997, p. 194

⁵⁰⁷ V Hawla, *Mizoram Hmar Chan Zosapte Chanchin*, Reprint, Aizawl, Synod Publication Board, 1980, p. 79; B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, p. 612; *Welsh Foreign Mission Report 1899* p lvi

⁵⁰⁸ V Hawla, *Mizoram Chhim leh Hmar Kohhran Mizo Missionary te leh Hla phuah hmasate*, Aijal, Nazareth Press, 1970, pp. 24, 29

⁵⁰⁹ . *Mizo Kristian Hlabu* was published by Eureka Press, 81 Chuckerbere Road, Bullingunge, Calcutta

⁵¹⁰ CL Hminga, *Life and Witness off Churches in Mizoram*, Serkawn, Baptist Church of Mizoram. Appendix A &B for the number of Christians.

⁵¹¹ RL Thanmawia, *Mizo Poetry*, p. 69

Four years later in 1903 the second *Mizo Kristian Hlabu* was published with 81 hymns by North India Christian Trance and Book Society, Allahabad for Welsh Mission in Lushai Hills and printed 1000 copies. In this edition, there were hymns in which Mizo involved in the translation whereas in erstwhile edition no evidence was found local involvement in translation work. Thanga and DE Jones jointly translated the hymns such as *Lalber hmaah kan ding ang*;⁵¹² *Ka van in khi a mawi, a eng* was concurrently translated by Chhuahkhama, Thanga and Zosaphara and there was one another hymn jointly translated by Thanga and Rai Bhajur. And a further hymn book was published in 1904 by the Presbyterian Church of Wales, North Lushai Hills, at Vapery Press as an addition to the previous year and the serial number also was continued. There were 44 hymns in the later edition in which 13 hymns were translated by Mizo - ten hymns by Thanga, one by Vanchhunga and two by Dala (Ralzadala). In this edition the first Mizo composed Christian hymn, *Kan Chatuan Pa rawn zawng rawh u* by Thanga was included and placed at number 98.⁵¹³ Besides the missionaries and Mizo Christians, six Khasi Christians in Mizoram namely, Rai Bhajur, Sahon Roy, Awmia Nu, Philip Roy, Siniboni and Simon Rynjah and one Anglo-Indian Raja Singh⁵¹⁴ also contributed 21 hymns.

The Arthington missionaries, FW Savidge and JH Lorrain, started opening school in their house which was basically to teach reading and writing.⁵¹⁵ In 1897 FW Savidge and JH Lorrain left Aizawl and consequently these schools were also closed down. The new missionary of Welsh Calvinistic Methodists Foreign Mission Society, DE Jones opened an elementary school in 1898 and he taught the Biblical teachings and other elementary education component and English language.⁵¹⁶ A new missionary Edwin Rolands joined DE Jones in December 1898. The new missionary took up the charge of education from January 1900 when DE Jones was on missionary tour for three months. In fact he was out of Aizawl for his assigned missionary work. Apart from translating songs into vernacular the missionaries introduced tonic solfa also in the school curriculum in 1900.⁵¹⁷ According to Edwin Rolands, the students much like the

⁵¹² C Lianzuala, *Mizoram leh Music*, Aizawl, The Author, 2012, p. 63

⁵¹³ ...

⁵¹⁴ Lalzama, *Growth and Development of Mizo Language and Literature with Special Reference to Contribution Made by Christian Missionaries from 1897 to 1947*, PhD Thesis, University of Gauhati, 1990, p. 307

⁵¹⁵ DE Jones, 'The Report of the Lushai Hills, 1898-99' in K Thanzauva, op. cit., p. 3

⁵¹⁶ ...

⁵¹⁷ Edwin Rolands, 'The Report of the Lushai Hills, 1900-01' in K Thanzauva (compiled), *Reports of the Foreign Mission of the Presbyterian Church of Wales on Mizoram 1894-1957*, Aizawl, Synod Literature & Publication Board, 1997, pp 10-11

additional curriculum (tonic solfa).⁵¹⁸ A group singing competition among the school students was organized by school authority on 25 December 1903, as a part of Christmas celebration. In this competition organizer make three teams of students based on age group, first team was senior team led by R Dala, second teenage team led by Chhinga and third was children team led by Thanga. The organizer gave a single song i.e. *Mizo kan nih lawm ilang* (let us be happy to be Mizo) composed by Edwin Rolands. The first prize was won by the senior team.⁵¹⁹ Robert Evans, deputed from Khasi Hills to Mizoram as a caretaker during the furlough of DE Jones from the spring of 1907 to the autumn of 1908 produced a book on tonic solfa in Mizo vernacular. U Omia Mohan Roy, a Khasi youngman assisted him in this project.⁵²⁰

4.2 Music and Christianisation

In 1906 there was a significant incident which brought unprecedented growth of Christianity in Mizoram. The waves of Christian revival in Welsh (1904) and Khasi Hills (1905) reached Mizoram through ten Mizo delegates who attended the Presbyterian Assembly held at Mairang (in Meghalaya) in 1906. The delegates from Mizoram brought home the 'revival' wave and it came to be known as *Harhna* or 'Revival' of Mizo Christians. It was a very unique kind of event. On 9 April 1906, a farewell meeting for the delegates was held at a missionary school building in Aizawl, for three from Lunglei were to proceed back to their hometown. The meeting started at 6 AM in the morning⁵²¹ and a song, *Kan inhmuh kan intawh leh hma zawng Pathianin min lo hliahkhuh se* (God be with you till we meet again) was sung with unusual warmth and the singing was repeated again and again.⁵²² Speech of encouragement and singing of other songs followed, people in the neighbouring villages such as Hriangmual (now Synod Headquarters near Mission Veng) and Thakthing joined the gathering. If someone continued too long in prayer, another would start a hymn.⁵²³ The meeting continued till 2 PM in the afternoon. At night similar kind of meeting was held at the courtyard of Thakthing *Zawlbuk* which was started from 5PM and continued till 9 PM.⁵²⁴ The intensity of the 'Revival' continued for about a fortnight in Aizawl, there

⁵¹⁸ ...

⁵¹⁹ Lalmaka Tluangneh, 'Mizote leh Krismas' <http://lairamchristbaptist.org/2016/06/01/mizote-leh-krismas-by-rbt-lalmaka-tluangneh/>, June 1, 2016, (accessed 2 July, 2017)

⁵²⁰ JV Hluna, *Mizorama Welsh missionary te Chanchin*, Revised & Enlarged, Aizawl, Synod Literature & Publication Board, 2016, p. 105

⁵²¹ Lalsawma, op. cit., p 35

⁵²² Lalsawma, *Revivals: The Mizo Way*, Aizawl, The Author, 1994, p. 36

⁵²³ Vanlalchhuanawma, *Christianity and Subaltern Culture: Revival Movement as a Cultural response to Westernisation in Mizoram*, Delhi: ISPCK, 2006, p. 172

⁵²⁴ Vanlalchhuanawma, op. cit., p. 172

worship services every night. In their singing they waved their hands, swayed their bodies, and many kept time with their feet but did not step forward from their place and it was much similar to the 'Revival' in Khasi Hills.⁵²⁵

Mizo Christians witnessed similar kind of experience at different places, and as a result, there was enormous growth in the number of Christianity. The Welsh missionary DE Jones in his correspondence to RJ Williams noted the increase of Church members by 86 as the first impact of the 'revival'.⁵²⁶ Thanga, one of the earliest Mizo Christians who was deeply involved in the revival and the Christianisation process of Mizo society claimed that around 300 were converted to Christianity⁵²⁷ while John Hughes Morris's source claimed that among 400 supported or interested in Christianity 89 were baptised within a few months.⁵²⁸ Thus 'Revival' wave was spread like wildfire through Mizoram, it was witnessed at Khandaih (now Phullen), Muthi, Maite, Sakawrtuichhun, Saihum and Ngopa⁵²⁹ in 1906; Bnghmun in 1907 or early 1908; Pawlrang in 1908; and Zokhawsang in 1909.⁵³⁰ In many villages the revivalists used to hold open air meetings. Thus, in the process of Christianisation of Mizo, music played a very prominent role.

4.2.1 Conflict of space between the chiefs and Christianity:

Phullen Village: Now, when momentum of 'Revival' wave had increased to encounter this new force village chiefs started persecution of newly converted Christians by disowning from their villages, etc. Vanphunga, chief of Khandaih (now Phullen, Aizawl district) tried hard to stop mass conversion of villagers because conversion played a big role in losing control and authority over his subjects. Moreover, Lalkaichhungi, wife of Vanphunga, also felt the complex atmosphere so she hinted her husband how Christians could cause the fall of his power.⁵³¹ In his village newly converted and excited Christian women Harkungi and Machepi wore *puanṭial* (a kind

⁵²⁵ John Roberts, *The Revival in the Khasi Hills*, Cherapoonjee, Mrs. John Roberts, 1907, p. 81; Zari Malsawma, 'The Mizos of Northeast India: Proclaiming the Gospel to their neighbors near and far' in *Mission Frontiers*, November-December 1994 issue: India.

Available from <http://www.missionfrontiers.org/issue/article/the-mizos-of-northeast-india>, (accessed February 10, 2014).

⁵²⁶ DE Jones's letter to RJ Williams dated 10.4.1906. Cited in Vanlalchhuanawma, op. cit., p 173

⁵²⁷ Thanga, op. cit.

⁵²⁸ John Hughes Morris, *The Story of Our Foreign Mission*, 2nd Edition, Aizawl, Synod Publication Board, 1990, p 82

⁵²⁹ Letter of DE Jones to Williams, dated Aijal April 12, 1906 cited in Mangkhosat Kipgen, *Christianity and Mizo Culture*, Aizawl, Mizo Theological Conference, 1997, p. 219

⁵³⁰ Lalsawma, op. cit., pp. 42-44

⁵³¹ JV Hluna, *Khandaih Harhna*, Aizawl, Dr John V Hluna, 2006, p. 8

of loin cloth reserved for *Thangchhuah nu leh pa*, the Mizo elite couples. If a man achieved the status of *Thangchhuah* his wife attained the status automatically and they became the elite couple. Men worn to cover their upper body while women fastened tightly on their waist and cover the lower part of the body) in public; the actions of Harkungi and Machepe was a kind of challenged to the existing Mizo customs and irritated non-Christians.⁵³² In Mizo custom *puanñial* represents the symbol of elite and they were the one who got wildcard ticket to *Pialral* of the afterlife world where everyone will be in abundance, and no one needs to work anymore.

In fact this period was a transition period in Mizo society where two culture clashes. Those followed traditional belief system felt that conversion to Christianity was a kind of detachment from the family and community; and they will be under the control of missionaries.⁵³³ Now converted Christians started observing Sunday (deviating from the village traditions), also abstained from ritual sacrifice such as *Kawngpui siam*, *Fano dawi*, and other sacrifices as well.⁵³⁴ Vanphunga, chief of Khandaih who tried to resist colonial expansion in Mizoram soil held that the cholera epidemic broke out in his village which killed 70 villagers was due to the disappointment of spirits cause by introduction of Christian religion.⁵³⁵ The Christian's observation of Sunday and restraint from work on the day was also a severe concern for Vanphunga.⁵³⁶ In the traditional Mizo society, it was one of the duties of the chief to ensure every one of his subjects work diligently to avoid famine or poverty. The indigenous chiefs felt revival songs were challenged and defiance of the authority of chief and traditional belief system. They were much annoyed with the songs. One was *Ka pawlte u – En r'u hriatna*,⁵³⁷ the first stanza of the song which exhorts the Christians not to give up the fight against Satan claiming that reinforcement is appearing and victory is almost as below:

Ka pawlte u – En r'u hriatna,
Vana khi a lang;
Min puitu tur an lo kal e,
Kan ngam ngei dawn e

⁵³² ...

⁵³³ ...

⁵³⁴ JV Hluna, *Khandaih Harhna*, p. 7

⁵³⁵ *ibid.*, p 11

⁵³⁶ *ibid.*, p. 17

⁵³⁷ The song was translated with adaptation from Sacred Songs & Solos No 669: *Ho, my comrades*, op. cit.

And the third stanza which declared the imminence of victory claiming that the glorious banner is appearing with the sound of victory trumpet:

*En ru puanzar ropui a phe,
Tawtawrawt ngai ru;
Kan Lal hmingin kan ngam dawn e,
Hmelma tinreng pawh.*

The other song was *Ngai ru kohna aw chuan*⁵³⁸ which cheers the Christians to fight against Satan by the might of God and encourages standing united in the fight as below:

*Pathian chakna hmang ru,
In hneh vek thlengin;
Setana ho dovin,
A dik apiang chu;
Thutak thianghlim atan,
Pathian tana do turin,
Insuihkhawm ang u.*

From May of 1906, chief Vanphunga started giving punishment, outcast, expelled the Christian followers from his village. He even called a meeting with his neighbouring chiefs, who were also his brothers – Thangkama, Dorawta, Lalzika, Lalruaia, Thawngliana and Khawzadala where he told them to restrain Christianity.⁵³⁹ The nature of his persecution were expelled Christians from village, obstructed the meetings of Christians, impressed labour, fines, tortured and not allowed Christians to join his new village.⁵⁴⁰ When Vanphunga refused Christians to his new village Changzawl, a Christian missionary Edwin Rolands came to his village and made him agreed that Christians would be allowed to settle at Changzawl and there should not be any discrimination against Christian in house site allotment. Christians, accordingly, joined Changzawl and even built a church.⁵⁴¹ However, the persecution was not given up. Christian missionaries concerned about the continued persecution and even reported to Superintendent HWG Cole. The oral instruction of HWG Cole was not effective; DE

⁵³⁸ *Kristian Hla Bu (Tonic Solfa)*, 1993 No 379. Translated from Sacred Songs & Solos No. 689: *Hark! a voice is calling: " Who will go to-day ? op. cit.*

⁵³⁹ JV Hluna, *Khandaih Harhna*, p. 20

⁵⁴⁰ In those days, Mizo regularly shifted their village at the interval of about six to seven years.

⁵⁴¹ JV Hluna, *Khandaih Harhna* , pp. 22-23

Jones went to Changzawl, the new village of Vanphunga with his team and confronted a confederation of the chiefs who were also younger brothers of Vanphunga. In the meeting, Thangkama, chief of Sihfa, after making some fun on the shoes of Jones, asserted that they were *lal* (chiefs) with absolute power to do whatever they like with their subjects and Jones can do nothing. DE Jones retorted the assertion as, “Thangkama! I never knew that you are *lal* to do this kind of thing; I know Edward VIII is *lal*,” and left them.⁵⁴² Moreover, Vanphunga said that he would rather abdicate his *lalna* (chieftainship) instead of having Christian subjects.⁵⁴³ At the midnight of that meeting, one of the *Lals* surprised the intending converts’ meeting at *Zawlbuk* and dispersed by throwing upon them live embers from the hearth. But the action did not deter, and missionary Jones and his team succeeded in performing sacraments of baptism and communion to thirty newly converts.⁵⁴⁴ DE Jones on his return to Aizawl reported the matter to HWG Cole who instructed Vanphunga to immediately stop the persecution within a week, otherwise his chieftainship will be terminated. The instruction was followed by Cole’s visit to Vanphunga and the persecution ended.⁵⁴⁵ With approval from colonial administration new villages for Christian converts were established. Abuses were known in some other villages but not extreme as that of Vanphunga.

Pawlrang Village: Chinhleia, chief of Pawlrang village also reacted when the revival wave reached this village through musical activity. He neither prosecuted nor ill-treated newly converted Christian in his village. But, when the revival happened to his village in 1908, there was an increase in the numbers of Christians and generally as mentioned earlier during revival the Christians used to dance and sing without a break for a long period. In one incident, the chief could not bear their repeating and continuous singing so out of annoyed he went to the gathering site and applied fresh cow dung on the face and mouth of some of revivalists.⁵⁴⁶

Persecution as a reaction of revival was not widespread, one chief Thangkama, brother of Vanphunga ordered his villagers not to attend the preaching of DE Jones but

⁵⁴² Vanlalchhuanawma, op. cit., p. 176

⁵⁴³ JV Hluna, *Khandaih Harhna*, p. 25

⁵⁴⁴ Vanlalchhuanawma, op. cit., p. 176

⁵⁴⁵ JV Hluna, *Khandaih Harhna*, pp. 25-26

⁵⁴⁶ Lalsawma op. cit., p. 43

soon relaxed. The missionaries on their part, according to a Mizo church leader Lalsawma, were able to detach Mizo Christians from the indigenous songs, chants, rice beer drinking, etc. which were associated with the indigenous belief system.⁵⁴⁷ Most often sang songs during the revival were *Aw Isu ka hmangaih, ka rilruin* composed by Thanga; *Ka pawlte u en ru hriatna* translated by Thanga, *Kristan a sipai raltu min ho* translated by Thanga; *Isu, Isu, Nangmah chauhvin* composed by Rai Bhajur; *Eng nge sual tifai thei ang* jointly translated by FW Savidge and JH Lorrain and *I hlim ang u, Lalpa fakin* translated by Challiana.⁵⁴⁸

Christianity and the revival provided a new and different platform for Mizo music where everyone can participate and enjoy without sacrifices of animals. Before the coming of Christianity, the chance to enjoy music was rather limited. Community singing was the main activity, though there were musical instruments played by individuals, and singing in private were known. Thus, they were keen and enthusiastic to participate in the music activity of 'Revival'. Many Mizo interested in singing so they participated revival movement but not really ready to convert and it was proved by two contradictory data of Christian population of Mizoram. The number of newly converted Christian in Mizoram as a result of the revival, according to local Christian sources was 300 in number while the Welsh Calvinistic Foreign Mission data says the total number of Christian in a year after the Revival was still 267.⁵⁴⁹ As the Welsh Calvinistic Foreign Mission was very active in evangelical and conversion work 'Revival' was rampant in this missionary working area. It seemed that many of the participants in the community music activity of the Revival gave their name as a new convert at the height of the Revival but not adhered to Christianity. This can be taken as a Mizo inclination towards Christianity through the community music activity of the 'Revival.'

4.3 Mizo response to the Revival - *Puma Zai- Tlanglam Zai*

In 1908 *Puma Zai*, a new music style, dominated Mizo music. But the style and tune of *Puma Zai* were known to Mizo before Christianity was introduced. It was not

⁵⁴⁷ibid., p. 38; The author did not disclose his source, it seemed he got the information from oral tradition as he was not only a church but associated and interacted with the earliest church leaders.

⁵⁴⁸ Lalhmuaka, *Zoram thim ata engah*, Aizawl, Synod Publication Board, 1988, p 138.

⁵⁴⁹ Lalsawma op. cit., p. 219

in the limelight as it was not adopted in the singing tradition and remained as a casual or comic type of song till it was reinforced with revival movement. It was a community singing of two liner songs with a word “*Puma*” as a refrain at the end of every first line. Participants in the singing of *Puma Zai* waved their hand, and it was very inclusive that those present where *Puma Zai* was singing joined at least by clapping.⁵⁵⁰ Before the coming of *Puma Zai*, singing in the streets or open air was not common,⁵⁵¹ such singing was usually done by the drunkards under the influence of rice beer⁵⁵² while *Puma Zai* was often in the open air.

4.3.1 Theories on origin of *Puma Zai*

Some Mizo cognate groups like Biate, Hrangkhawl and Sakechep were known to sing *Puma* songs even before it was popular in Mizoram and Mizo were known to learn it from Biate and Hrangkhawl. Biate are inhabiting an area stretching from North Cachar Hills of Assam to part of Jaintia Hills in Meghalaya;⁵⁵³ Hrangkhawl are inhabiting parts of North Cachar Hills and Tripura and Sakechep are occupying some areas of Mizoram-Tripura-Assam boundaries. According my Biate sources the word *Puma* came from *Pumapa* which mean god or chief. Literally, it refers to the father of all or in the whole world that *Pum* mean whole or all and it was used to be followed by *pa* as *Pumapa* that the ‘*a*’ is a post-position⁵⁵⁴ and ‘*pa*’ indicates male.⁵⁵⁵ In Hrangkhawl also it has the same meaning as that in Biate.⁵⁵⁶ Sakechep called *Puma Zai* style as *Biate Hla*, one of the song used to be sung while a bride was conducted into the bridegroom’s house⁵⁵⁷ is given as here:

“Aw... .. awh!
Tiana khawm di ngaih ei phu maw,
Tiana khawm za lai ei phu maw, Puma...
Thlek ualin balam ning ati,
Thlek ualin tar nun ning ati Puma...”

⁵⁵⁰ K Zawla, *Mizo Pi Pute leh an Thlahte Chanchin*, Aijal, 1964, pp. 327-328

⁵⁵¹ Lawmsanga, op. cit., pp. 84-85

⁵⁵² Ngurliana, *Pi Pu-te Hla*, 2nd Edition, Aizawl, 2009 p 146

⁵⁵³ Kipgen, Mangkhosat, op. cit., p. 227

⁵⁵⁴ In Chin-Kuki-Lushai languages there is no pre-position in parts of speech but post-position.

⁵⁵⁵ Haggai Darnei, written correspondences, October 14, 2016.

⁵⁵⁶ B.K. Hrangkhawl, Telephone Conversation, November 28, 2016

⁵⁵⁷ Ezra R. Lalsim, Halflong, written correspondence, 27.7.2016.

Len ta rei Lentlanga mi ngei,
Len ta rei Lentlanga mi ngei Puma...
Ei chawnban in tlang lan rul rei,
Ei chawnban a tlang lan rul rei Puma...
Aw... .. awh!”⁵⁵⁸

(To have a bride is a practice since the olden days, and it should be continue. For a bride a girl of Lentlang is preferable. Unity should be maintained by conforming to tradition)

Mizo first heard and picked *Puma Zai* from Biate porters of JW Edgar⁵⁵⁹ of the Cachar Column of the Lushai Expedition 1871-1872.⁵⁶⁰ There were a number of Kuki among coolies in the expedition⁵⁶¹ and the Kuki were none other but Biate and Hrangkhawl.⁵⁶² Interestingly, there is no instance of verses known through these coolies and said to have disappeared soon to be recollected by some Mizo who procured rice from the plain and transported on Tuirial River during the *Thingtam* famine in 1880 that they encounter some labourers who used to sing the songs.⁵⁶³ They composed songs in the style when they reached back their village as follow:

1. *Vai kel hnute rêngin sawr naw rawh, Puma*
*Sawr naw rawh, sawr naw rawh, eldawng, dawng ruai a.*⁵⁶⁴
2. *Rialtui hmingthang, vai tleirawl kan dawrna, Puma*
*Kan dawrna, kan dawrna eldawng, dawng ruai a.*⁵⁶⁵

The first song mean that a goat of *Vai*⁵⁶⁶ should not be milked exhaustively, it can become a loss; the closing word *el dawng* mean for lovely thigh that *el* mean thigh, *dawng* mean lovely.⁵⁶⁷ The second song to refer to an illicit relationship that they had

⁵⁵⁸ ...

⁵⁵⁹ Deputy Commissioner of Cachar who was included the Expedition as political officer.

⁵⁶⁰ K. Zawla, *Mizo Pi Pute leh an Thlahte Chanchin*, p 324; Lal Biak Thanga, op. cit., p. 41

⁵⁶¹ RG Woodthorpe, *The Lushai Expedition*, Reprint, Aizawl, Tribal Research Institute, Government of Mizoram, 1978, p 51.

⁵⁶² Ramdina Lalsim, Telephone conversation, November 25, 2016 – he did not specifically mentioned Kuki coolies of 1871-72 expedition were Biate and Hrangkhawl but they used to and the term Kuki often practically referred to the two communities.

⁵⁶³ K. Zawla, *Mizo Pi Pute leh an Thlahte Chanchin*, p 324

⁵⁶⁴ ...

⁵⁶⁵ ...

⁵⁶⁶ Mizo word for strangers who came into Mizoram following the extension of colonial influence.

⁵⁶⁷ Ezra R. Lalsim, op. cit.

with an old begging women after they used to give her food. Biate interpretation of the second has no reference of Tuirial River but about a deal with a *Vai* lass while the hailstone is falling like rain.⁵⁶⁸ There is a slightly different version with regard to the theory of Mizo adoption of *Puma Zai* in the *Thingtam* famine situation. Some young men of Chengkawlawm at the present Sakawrdai⁵⁶⁹ (under the chief Lalhleia which later shifted to Ratu) under the leadership of Saihanga and Chawngruma tracked down the Tuirial river during *Thingtam* to import rice from the plain. They pass through Hrangkhawl villages, even used to stay there at night and learned the song of *Puma*.⁵⁷⁰ Hrangkhawl called the song as *Puma Awi*.⁵⁷¹ The young men, when they returned to their village composed songs in that style.

Puma Zai was also known to be acquired through Biate porters of the Surma Valley Battalion of Military Police commanded by WW Daly which was sent to Mizoram in simultaneous with Chin-Lushai Expedition of 1889-90 to punish some Mizo chiefs for their raids on some villages under the British.⁵⁷² The force with strength of 400 men arrived at Aizawl on February 4, 1890⁵⁷³ and reinforced by the Northern Column under Colonel Skinner. After the expedition, some 200 men of Surma Valley Battalion of Military Police were left behind at Aizawl.⁵⁷⁴ The military police men used to milk goat to the amazement of the Mizo which they had not known yet and started to compose in the Biate style.⁵⁷⁵ One of their songs was said as below:

Lengkel hnutê vaiin sâwr naw raw, Puma,
Lengkel hnutê vaiin sâwr naw raw, Puma e,
*Ri dawm, dawm ruai e, ruai e.*⁵⁷⁶

(Don't milk exhaustively the goat, Puma
 Don't milk exhaustively the goat, Puma,
 Have a patience, it give positive result).

⁵⁶⁸ ...

⁵⁶⁹ C. Liankiamlova, 'Sakawrdai Pastor Bial Chanchin,' http://ktpsakawrdai.blogspot.in/2012/08/sakawrdai-pastor-bial-dinchhuah-dan_5993.html, Accessed on June 20, 2015

⁵⁷⁰ Ngurliana, op. cit., p.145

⁵⁷¹ Ramdina Lalsim op. cit.

⁵⁷² C. Chhuanvawra, *Hmanlai leh Tunlai Mizo Hlate*, Aizawl, 2011, p. 126

⁵⁷³ Robert Reid, *The Lushais*, Reprint, Aizawl, Tribal Research Institute, 1978, p. 16

⁵⁷⁴ L.W. Shakespeare, *History of the Assam Rifles*, Aizawl: Tribal Research Institute, 1977, p91

⁵⁷⁵ Hrangthiauva & Lal Chungnunga, 2nd Edn, *Mizo Chanchin*, Aizawl, 2011, p 304

⁵⁷⁶ ...

According to Biate interpretation the words *ri dawm dawm* has two meanings in one refers melodious sound⁵⁷⁷ and patience or understanding of the situation results in positive.⁵⁷⁸ Some words in the Mizo versions of *Puma Zai* were said to be modified from the original Biate words such as “*rinu*” as “*hnute*” and “*sawm/som*” as “*sawr*.”⁵⁷⁹ Besides, being called as *Puma Zai* it was also known as *Ridawm dawm Zai* as it used to be ended with ‘*ridawm dawm*.’

There is also a version that *Puma Zai* was known to the Mizo even before the Lushai Expedition of 1871-72. According to that version there was a village of a Mizo sub-group called *Khawchung* which can be identified as Thado⁵⁸⁰ near the border to Cachar from which some Mizo learned the song from them while collecting rubber in the nearby forests.⁵⁸¹ Here is a verse which was said to be known from *Khawchung*:

Sawr naw, sawr naw, sawr naw, raw, Puma,
*Tuikuk hnute vaiin sawr naw raw, sawr naw raw*⁵⁸²
 (No milking, no milking, don’t milk, Puma,
 No exhaustive milking of Bru, don’t milk).

However, Thado though appeared to have settled once in the area do not have a singing style which could be related with *Puma Zai*. According to L Keivom, a Mizo writer, Biate started to compose *Puma Zai* when they were at Vairengte in the northern tip of Mizoram in the process of their migration to the current settlement.⁵⁸³

Puma Zai was also said to be a jungle origin. There was a village called Chawngtleng which was abandoned by shifting to the present Keiṭum village in the central Mizoram where a group of men camped in a forest name *Mualin-ram* and heard a singing which they have no any idea on who were singing. They did not understand the words of the song except there was a regularly repeated word *Puma*.⁵⁸⁴ They thought it was jungle spirit which sings but loved the tune and composed in imitation after returned to the village.⁵⁸⁵ However, there is no forest or area named *Mualin-ram* in the

⁵⁷⁷ Haggai Darnei, op. cit.

⁵⁷⁸ Ramdina Lalsim, op. cit.

⁵⁷⁹ Haggai Darnei, op. cit.

⁵⁸⁰ L Hranglien Songate, *Hmar Chanchin*, Reprint, Churachandpur, 2014, p 12.

⁵⁸¹ Malsawma, J., *Zo Nun*, Aizawl, The Aizawl Literary Society, 1979, p. 165

⁵⁸² ...

⁵⁸³ L. Keivom, *Hmar Hla Suina*, Churachandpur: L&R Press, 1980, p 13.

⁵⁸⁴ V.L. Zaihanmawia, ‘History of Mizo Hla,’ in B Lalthingliana, *Hranghluite Sulhnu*, Aizawl, 1996, p. 148

⁵⁸⁵ Chhunga, op. cit., p. 13; The thought that *Puma Zai* belongs to jungle spirit was also found in K Zawla, *Mizo Pi Pute leh An Thlahte Chanchin*, p. 328

Chawngtleng area⁵⁸⁶ but *Mualriza*. It may be relevant to mention here that the Cachar Column in which Biata and Hrangkhawl known as Kuki were included as porters did not proceed beyond Champhai and they were not in any area close to Chawngtleng. The Chittagong Column visited some places including Chhipphir which was not very far from Chawngtleng but there were no Kuki porters which could be Biata or Hrangkhawl. Another version in this regard was that *Puma Zai* was composed by a jungle spirit whose repeatedly singing of it was heard for three consecutive days in the evening at the outskirts of Hrangchhuana's village;⁵⁸⁷ the tune and style of the song was picked up by the young men of the village and added more verses in the process.⁵⁸⁸

The jungle origin theories, of course, should not be treated as historical. However, it really obstructed development of Christianity for people did not paid heed to preaching⁵⁸⁹ and Mizo Christian leaders considered *Puma Zai* as a work of devil spirit against Christianity. JH Lorrain, a pioneer missionary called it as "Satanic Opposition" in his Report of Baptist Missionary Society in 1908,⁵⁹⁰ Liangkhaia an early Mizo pastor called it "great power of darkness."⁵⁹¹ In such background the theory of jungle origin seemed to be constructed not necessarily by the Christian leaders, but it could even start as a mere hearsay.

4.3.2 Popularity of *Puma Zai*

Songs composed in the tune and style of *Puma Zai* was not popular immediately. It re-emerged during the second half of the 1900s⁵⁹² when a lullaby was composed in the tune and form of *Puma Zai* by a woman called Darpisiaki (also known as *Denga Nu*) in the village of Lalhleia at Ratu which is about 80 kilometres to the north from Aizawl. The song was as follow:

*Zawlvankbuk vutin a daih dawn lo,
Ngaii nu ñing chhum a zing em e,
Pu eldawng, dawng ruai a.*

⁵⁸⁶ Lalsangkunga, R., Telephone Conversation. July 29, 2016

⁵⁸⁷ North East Khawdungsei

⁵⁸⁸ J Malsawma, op. cit., pp. 164-165. Hrangchhuana village was at Ngopa when *Puma Zai* was popular but he shifted to the present North East Khawdungsei in 1908.

⁵⁸⁹ J.M. Lloyd, *On Every High Hill*, Aizawl, Synod Publication, 1984, p 35.

⁵⁹⁰ JH Lorrain, 'Arthington Mission in the South Lushai Hills, Assam India: Satanic Opposition,' *Report of Baptist Missionary Society 1908*, Serkawn, in Mizoram Gospel Centenary Committee, Baptist Church of Mizoram p. 48

⁵⁹¹ Liangkhaia, *Mizo Chanchin*, 5th Edn, Aizawl, LTL Publication, 2002, p 196

⁵⁹² Ngurliana, op. cit., p. 145

The song is about that Ngai's mother frequently dyed cotton with hill indigo; she cooked the cotton with ashes and the indigo. The concluding line '*Pu eldawng, dawng ruai a*' was the style borrowed from those composed previously.

Some young men with comic sense at the village composed ditty in the style but without the words *El dawng*:

Tuizal chakaiin a daih dawn lo,
Hangi nu ban rêng a zên rawi rawi.

This song says crabs of Tuizal would not be enough for Hangi's mother. She loves crabs and so frequently she went for crab hunting as a result her arms had been getting long and narrow as her usual practice of putting her hands into the crab's holes.

Thangzika from Lalhleia village mimicked the song of Darpisiaki but modified the style by removing the words '*Pu eldawng, dawngruaia*' and sang in a somewhat more catchy way which attracted the village young men.

Ratu zawlbuk vutin a daih dawn lo Puma,
*Ngaihinu fîng dum a zîng em e, zîng em e.*⁵⁹³

Another song Thangzika used to sing was:

Kan ngai kan ti, ngaih loh ngai kan ti, Puma,
*Burkawia'n Rolengi ngai lo, ngai a ti, ngai a ti.*⁵⁹⁴

Broad translation goes like this Burkawia said he had an illicit relationship with a young lady Rolengi, but it was a false claim without any ground.

The village young men then picked Thangzika's style and started to compose new songs in that style.⁵⁹⁵ It, then came to be common that even children used to compose in that style; they even mocked the young men that the village bachelors' dormitory, *Zawlbuk* remained unattended in spite of its need for repairs.⁵⁹⁶ They used to sing in the streets as a casual song.⁵⁹⁷ Unfortunately, no such mockery song had been recorded or memorised. The style became very popular in no time that young men of the village would sing the song with waving in the street. Singing the songs came to be

⁵⁹³ Hrangthiauva & Lalchungnunga, op. cit., p 305

⁵⁹⁴ ...

⁵⁹⁵ ...

⁵⁹⁶ Ngurliana, op. cit., p 146

⁵⁹⁷ ...

common in *Losul hmuahna*, children used to go to the outskirts in the evening to receive their parents who were returning from jhum; they would wave not only their hands but leaves and flowers.⁵⁹⁸ By 1907 the song was popular at Ratu and the neighbouring villages Bunghmun of Khawzadala and Sunhluchhip of Lalsakeia send men to learn it.⁵⁹⁹

Some of the early composed songs⁶⁰⁰ were:

1. *Lalchingkina ka vên a tul e, Puma*
Sebawng leh mêl kei ka vêng ngai lo, vêng ngai lo.
(I have to guard the king, Puma
I do not guard cattle nor rest house).

2. *Kan tuikhur hi tuikhur nuam a lo ni, Puma*
Sîrtenawn ainâwnpari bual kan hmu, bual kan hmu.
(Our spring water source is a good one, Puma
I saw a bathing lass).

3. *Ami tar chawm tualah lêng dêr e, Puma,*
Chawngpuiliana tar khawi tualah leng thei lo, leng thei lo.
(The oldage people no longer work are on the streets, Puma
The oldaged Chawngpuiliana cannot move to the streets).

4. *En rawh Lalchingkin ka mawi emaw, Puma*
Kan khaw tleitir bân vai mawi ka lâm dawn e, lam dawn e.
(Lord, do I look nice, Puma,
Our village dancer, beautifully waving, I am going to dance).

The spark for the spread of *Puma Zai*, however, was when the song was sang and composed at Zawngin, the village of Lalzika in March 1908⁶⁰¹ who sent some young men including Thangkunga and Liangkhaia to Ratu on his personal matters. On their way, the young men encountered *Puma Zai* at the *Zawlbuk* of Bunghmun. They

⁵⁹⁸ ...

⁵⁹⁹ ...

⁶⁰⁰ ...

⁶⁰¹ K Zawla, *Mizo Pi Pute leh An Thlahte Chanchin*, p 325.

memorized the song and sang when they were backed to their village which was received with much appreciation.⁶⁰² One day the chief joined a rice beer drinking party where *Puma Zai* was sung⁶⁰³ where one of the young men who brought the song to the village Thangkunga welcome him as follow:

Lalbawrhsappa, lal hmel̄ṭha a lo leng e, puma,
*I vangkhuah chung siar zat chu kan tlanglam, kan tlanglam.*⁶⁰⁴

(Father of Lalbawrhsap, handsome chief visits us, Puma

Your village is big, the number of household families is much as stars in the sky, we are dancing in community)

The song attracted the chief which was soon followed by another composition:

Kan lamman sialin a rel dawn e, Puma
*Lal lai thansei, lalbawrhsappa, lal hmel̄ṭha, lal hmel̄ṭha*⁶⁰⁵

(Our dance might be prize with *mithan*, Puma,

Famous chief, father of lalbawrhsap and handsome)

Sensing that the song in his praise moved Lalzika another verse was instantly composed as follow:

Au dawn e, au dawn e, au dawn e, Puma,
*Chuanki lai ṭha hmawngnahcheng a au dawn e*⁶⁰⁶

(Wait for the coeey, wait for the coeey, wait for the coeey, Puma

Firearm Hmawngnahcheng is going to coeey)

Lalzika went home and killed a *mithan* (*gayal*) with his firearm which he gave a name *Hmawngnahcheng* and gave public feast called *ai*⁶⁰⁷ in the indigenous term. The feast was partaken with much enthusiasm.⁶⁰⁸ Lalzika continued to kill his *mithans* until he run out of all his *mithans*. According to some sources Lalzika not only killed *mithan*

⁶⁰² ...

⁶⁰³ K. Zawla, *Zawltlingvawnnat leh Keimah*, Aizawl: Gosen Press, nd, p 57

⁶⁰⁴ ...

⁶⁰⁵ ...

⁶⁰⁶ ...

⁶⁰⁷ Celebration by killing domestic animal and providing feast. In the Mizo belief system one has to celebrate by killing animal when he killed an enemy and an animal in the list required to be killed to attain the status of Thangchhuah which was a qualification for the traditional concept of paradise called *Pialral*. The celebration was called *ai*, there was no ceremony involved but it was required to have control over the spirits of the killed enemy and animals in the afterlife or *Pialral*. Public feasts given in celebration of success like harvests are something they are fond of were also called *ai*.

⁶⁰⁸ K Zawla, *Mizo Pi Pute leh An Thlahte Chanchin*, pp. 325-326

but cow and pig as well.⁶⁰⁹ When he run out of *mithans* the members of his council started to celebrate the song.⁶¹⁰

With the public feasts *Puma Zai* became a community activity and acquired ritual significance. One who gave the public feast or *ai* the *Puma Zai* was given the honour due only to those who achieved *Thangchhuah*⁶¹¹ in the traditional belief system. The man and his wife would be dressed with *Thangchhuah puan* (a shawl of *Thangchhuah*), *Thangchhuah diarñial* (stripe turban wear by *Thangchhuah* only) and a headdress of *Thangchhuah* called *Thlanthla chang* (tail of drongo) by young men and they would be made standing on a lifted stretcher similar with a design in which *Thangchhuah* couples used to be carried on the streets and dance in celebration. Even at the break of carrying the couple would sit on the stretcher and the public would dance in their celebration by putting their left arms round on the person of their left and waved their right hand. Interestingly, even when there was no public feast the village retained the feast mood and used to get together singing *Puma Zai*.⁶¹²

The village while enjoying with *Puma Zai* was visited by colonial officers, HWG Cole, the superintendent of Lushai Hills and Col CH Loch, commandant of North Lushai Military Police Battalion⁶¹³ who were on their administrative tour. They were warmly received with *Puma Zai* which was very impressive upon them that the superintendent donated *mithan* price and exempted the village from impressed labour.⁶¹⁴ According to Hrangthiauva and Lal Chungnunga a reception verse was even composed as below:

*I lo thleng maw lal Bawrhsap zaleng lawman, Puma,
Kan awi ang che salâm bân vai hâwi mawiin,
Kan chhuahtlang lawmin a kur duam duam.*⁶¹⁵

⁶⁰⁹ B.Lalthangliana, *Mizo Literature*, pp 132-134

⁶¹⁰ Hrangthiauva & Lal Chungnunga, op. cit., p 307

⁶¹¹ In the Mizo traditional belief system of life after death there were two means to achieve a kind of paradise where the spirits of the death rested in peace. One was to kill prescribed animals and performed the *ai* ceremony as required. The other was to give public feasts and achieved the number of performance and prescribed procedures. Achievement of the prescription was called *Thangchhuah*, if the achieved prescription was the former it was called *Ram lama Thangchhuah* while the latter is *In lama Thangchhuah*. Spirits of those who did not achieve either of the two means should continue more or less the same life of this world.

⁶¹² Hrangthiauva ang Lal Chungnunga, op. cit., p 307

⁶¹³ LW Shakespear, op. cit., p. 99

⁶¹⁴ K Zawla, *Zawltlingvawnnat leh Keimah*, p. 58

⁶¹⁵ C Chhuanvawra, op. cit., p. 130. According to K Zawla no new verse was composed but same song which moved Lalzika was sang and the interpreters translated to mean the superintendent. The three

(Your arrival, the superintendent, is the happiness of villagers, Puma
We will dance for you, salute with waving,
Our village welcomes you with joy and open heart).

However, another early writer on Mizo history K Zawla in his *Zawltlingvawnnat leh Keimah* wrote that it was the same verse which moved Lalzika to celebrate his flattery with *mithan* was used to receive the officers. The words *Lalbawrhsappa* was translated by an interpreter to refer superintendent which melted him while the literally meaning was father of one *Lalbawrhsap* and the composer actually referred to Lalzika for his daughter was named *Lalbawrhsapi*.⁶¹⁶ HWG Cole was also known to be moved by *Puma Zai* in his adjudication of the boundary problem between Thawngliana of Lenchim and Dorawta of Saitual. He settled the matter in favour of Dorawta who gave him an excellent performance of *Puma Zai* with songs in his praise.⁶¹⁷

Other villages were not left behind, *Puma Zai* and its celebration dominated the whole Mizoram.⁶¹⁸ Besides concession of *Thangchhuah* title to the persons who ‘*ai*’ the *Puma Zai*, sacrifice was also compromised that participation in the *Puma Zai* was perceived to make it unnecessary for the participants to offer more than just few hairs or feathers instead of the usual sacrifice of the entire animals or birds in order to appease the dreaded spirits.⁶¹⁹ The word *Puma* was removed at some point of time. Interestingly, with the removal of *Puma* in the song the celebration called *ai* too was said to be discontinued.⁶²⁰ The singing and dancing however continued even without *zu* not only the absence of feast.⁶²¹

A significant feature of *Puma Zai* was its relationship with the youth and their sense of ownership. The village where it first rose to prominence Ratu (then Chengkawlawm near the present Sakawrdai, about 160 kilometres to the north from Aizawl) was said to have known *Puma Zai* through some adventurous young men who

lines verse could be a later composed. However it was clear that HWG Cole was moved by the reception.

⁶¹⁶ K Zawla, *Zawltlingvawnnat leh Keimah*, p. 58

⁶¹⁷ Zatlunga, *Mizo Chanchin, Aizawl*, Mizo Academy of Letters, 1966, p 148-49

⁶¹⁸ K Zawla, *Mizo Pi Pute leh An Thlahte Chanchin*, pp. 327-328

⁶¹⁹ JH Lorrain, ‘Arthington Mission in the South Lushai Hills, Assam India: Satanic Opposition,’ op. cit., p 48

⁶²⁰ K Zawla, *Mizo Pi Pute leh An Thlahte Chanchin*, p. 328

⁶²¹ Liangkhaia, *Mizo Chanchin*, p. 197

came into contact with Hrangkhawl. But it did not gain ground among the rice beer drinking parties of the rather elite people in the village and remained oblivion, almost forgotten. The rice beer drinking parties in pre-colonial and colonial Mizo society were not joined by young men in ordinary circumstances. It resurfaced only when young men of the village picked the style from Darpisiaki and Thangzika and composed comic type songs. Young men of Zawngin, where the momentum sparked, acquired it from *Zawlbuk*, a youth centre of Bunglemun. Thangkunga, who composed songs in *Puma Zai* at Zawngin which melted the chief, was *pathlawi*, a divorced or widower single male involved in the life and activities of young men but participated in the rice beer drinking parties of the seniors. When *Puma Zai* took off, young men were the most active participant contrasting the existing music life of Mizo which was monopolized by the chief, village elites and elders with very few exceptions such as *Chawngchen* and *Chai* of *Chapchar Kut*.

Inclusiveness was another critical feature of *Puma Zai* that the younger generations actively participated; even children composed in the early stage at Ratu. It was a community dancing, all the participants used to dance while singing. All those present where *Puma Zai* was performed usually joined the dance or at least clapped and it used to be referred as *Tlanglam Zai* for all the participants used to get involved in the dancing.⁶²² After the word *Puma* was abandoned it gradually came to be known as *Tlanglam Zai*. In those days young men wear a white shirt with sleeves enlarged at the middle, flower or other head ornaments on the head and a necklace of he-goat's hair and black band with the brass necklace on top.⁶²³ *Tlanglam Zai*, dominated the Mizo music scene till the outbreak of Mautam famine of 1911-1912. In the autumn and spring seasons, unmarried women and men and even some married men would visit the neighbouring villages. They were also prepared with rice beer, and the hosting village received them at the village entrance. Both the groups put on red cotton yarn on their shoulders. They would sing songs composed in *Tlanglam Zai* and dance with waving the cotton yarn or handkerchief.⁶²⁴ A significant development with *Tlanglam Zai* was a new style of song composition in which a song was comprised of three lines; the first and third lines were usually with nine syllables while the second line with eleven

⁶²²K Zawla, *Mizo Pi Pute leh An Thlahte Chanchin*, p. 328

⁶²³ibid., p 327

⁶²⁴ Zatlunga, op. cit., p. 59

syllables. This structure became the primary form of song composition in the traditional Mizo music or non-contemporary and non-Christian Mizo music in the 20th century. Because of this new kind of song composition Mizo songs other than Christian ones were sometimes collectively called *Tlanglam Zai* apart from *Khawvel Zai* or *Mizo Zai*.⁶²⁵

By the time when *Puma Zai* rose to prominence in Mizo music scene the colonial administration was consolidated, and the independent village chiefs were reduced to mere agents of the colonial government. Lalzika who sparked *Puma Zai* movement by celebrating a song with *mithan* was one of the brothers of Vanphunga who persecuted following the so-called first wave of revival. He closely witnessed how the authority of the chiefs was lost in the Christian missionaries dealing with persecution. The chiefs had no more extended control and influence over their subjects; they could no longer expel or punish those that defied the social order as seen in the case of Christians of Khandaih village. It was not very strange that Lalzika was moved by a song composed in his flattery. He seemed too happy to be flattered under such situation and celebrated by killing a *mithan* giving a public feast.

Community singing outside rice beer drinking parties came to be known to Mizo during the 'Revival,' it was lovely and brought some people to Christianity. However, the community singing was confined to the Christians. *Puma Zai* extended the community singing outside rice beer drinking parties beyond the Christians in which people were keen to participate. Christianisation was not challenged as a belief system, but Mizo were not silent spectator as a response was seen through *Puma Zai*. When it was in full swing, the revival movement was practically overshadowed though not ended entirely. In the opinion of an early Mizo pastor Saiaithanga, it was the most significant single obstacle that the Christians of those days ever faced.⁶²⁶ The preachers sent by the Christian missionaries to invite the people to belief Jesus Christ complained that preaching was a burden and no one wanted to listen to them.⁶²⁷

Likewise, the authority of colonial officials was not challenged, but the action of Lalzika was assumable as the manifestation of his feelings in the new situation as he

⁶²⁵ C Chhuanvawra, op. cit., p. 132

⁶²⁶ Saiaithanga, *Mizo Kohhran Chanchin*, 3rd Reprint, Aizawl, The Mizo Theological Literature Committee, 1993, p. 29.

⁶²⁷ JM Lloyd, *On Every High Hill*, Liverpool, 1957, p. 55.

witnessed and closely followed how missionaries and colonial official dealt his brothers to end the persecution of Christians. The chiefs were made to accept and realised their diminished position and authority, the mere agents of the colonial administration without ultimate power anymore. Songs composed as *Tlanglam Zai* also reflected the condition under colonialism such as complaints against travelling colonial officials who were provided with provisions such as egg, chicken, goat, rice, etc. and forced portorage, sometimes even to the plains as below⁶²⁸:

*Baithak arva, artui khawn leh,
Lal hnung zui reng ka ning tawh.*

(As a companion to the chief
I am fed up to collect food and egg)

*Ka hawng ang a, ka pem mai awm e,
Sappui phurhhlan tangah kai e;
Ka lung reng a awi lo ve.*

(If I could go I will shift to another village,
The whitmen's luggage like part of my body,
I could not accept such condition)

*Cham a rei dawn mang e, phai zauvah,
Sappui chhawn thiam a ngur laldang hawn dil la,
Khawtlang kan ngai em e, val rualin.*

(Our stay in the plain is likely taking time
Chief, in a good appraisal with whitemen, please talk to the sahib,
We, the young people are longing for home)

4.4 A variant of *Tlanglam Zai* – *Awithangpa Zai*

Composers of *Puma Zai* were not known though understandably existed in almost all of the villages; even when it came to be known as *Tlanglam Zai* the composers were still in the background only. But there was a celebrated composer by name Hmarlutvunga popularly known as *Awithangpa* or *Lalawithangpa* which mean for father of *Awithanga* or *Lalawithanga*, a Mizo style of addressing. He not only composed in the existing tune and styles but developed new ones. Even before the domination of Mizo music scene by *Puma Zai*, *Awithangpa* used to compose in one of

⁶²⁸ Vanlalchhuanawma, op. cit. p. 185

the existing tunes and styles called *Chhimthlang Zai*.⁶²⁹ When *Puma Zai* swept Mizo music he was likely to contribute though the composers were undermined by *Puma*. There was a little known variant of *Puma Zai* which was called *Chawlhdup Zai*⁶³⁰ composed without the word *Puma* as a conclusion of the first line. This was before the *Tlanglam Zai*. A song composed in *Chawlhdup Zai* as appreciation of *Puma Zai* by Awithangpa may be given as below:

*Puma Zai reng reng a chul dawn lo aw, chul dawn lo,
Tlang bawk Chhingerin chawmkhuang a beng zel ang,
Aw beng zel ang.*

(Puma Zai will not become an old fashion,
That young beautiful lady will continue to beat the drum,
Oh, will continue to beat).

When *Tlanglam Zai* evolved from *Puma Zai*, Awithangpa composed a number of songs in that tune and style. The songs known as *Awithangpa Zai* were his compositions in *Tlanglam Zai*.⁶³¹ Modifying the *Tlanglam Zai* tune and style, Awithangpa developed *Chhem Zai* making the existing tune softer.⁶³² It was also known as *Awithangpa Kaihnem Zai* for its soft tune. He also developed another tune and style *Thlawinali Zai* which was still softer than the *Chhem Zai*.⁶³³ There was a divorced woman name Lalpawngi in the village of Awithangpa, she was known for her socialising skills and Awithangpa too used to visit her. He composed a number of songs after Lalpawngi and a maiden Lalliannguri, daughter of Sabual chief in the tune and style of *Thlawinali*.⁶³⁴ He was also known to develop the tunes and styles *Awithangpa Tlawh Zai* and *Awithangpa Ke Then Zai* besides the tunes mentioned. *Darzovi Zai* a variant of *Chheih Zai* also was credited to him.

4.5 Mizo music after Mautam of 1911

The inclusive and festival type of music activity of *Tlanglam Zai* came to an end with *Mautam* famine of 1911-12. This was followed by the second wave of revival

⁶²⁹ RL Thanmawia, *Mizo Hla Hlui*, Aizawl, Din Din Haven, 2012 p. 370

⁶³⁰ R Vanlawma, *Awithangapa*, Aizawl, Mr & Mrs MC Lalrinthanga, 1989, p. 129. As known very little it could have been sung in a limited area only.

⁶³¹ *ibid.*, p. 130

⁶³² *ibid.*, p. 131

⁶³³ *ibid.*, p. 132

⁶³⁴ *ibid.*, p. 132

in 1913; the Mizo music tradition was at its low while the new music introduced by missionaries was gaining ground. However, the singing tradition of Mizo was not completely done away that some folks got together in the house of a well off family to sing and dance like in the pre-*Puma Zai*. In such gathering a new singing style emerged that they dance while singing and used to utter ‘*chheih*’ in the middle of a song. Thus, dancing with uttering ‘*chheih*’ came to be called as ‘*Chheih lam*’ and the song as ‘*Chheih Zai*.’⁶³⁵ However, as mentioned, the structure of song evolved during *Tlanglam Zai* was retained.

There were different themes in *Chheih Zai* such as *Thikthu chhia* (jealous) – mostly songs relationship expressing jealous and discontent; *Chhingkhual lung di* (love songs between man and woman of different villages) – mostly appreciation of beautiful woman of a different village or the composer’s expression of longing for his love who belongs to other village etc; *Tawnmang rauthla leng* – love songs composed on happy moment in dreams; *Chung siar* – love songs composed on the inspirations of stars; *Palai bâwnge* – song with regard to messenger between lovers; *Thaikawi bâwnge* – songs composed with regard to love letters; *Khawpui ri leh chung khuangruah* – song composed on thunder and rain mostly expression of feelings; *Thlang khuandim* – songs on a lover who was married to another guy; *Ramțuan hla* – songs composed after daily life in jhum; and *Hmeichhe pual* (also known as *Chheih lam hla* – song of *chheih* dance) – songs which express life and feelings of maiden with regard to love and marriage, mostly complaints on parental control of young girls.

Most of the *Chheih Zai* composers remained anonymous but there were some renowned composers who not only composed in the existing tune and style but modified it and even developed a new style. One was of such composer was Awithangpa, who contributed some variants of *Tlanglam Zai*. When *Chheih Zai* took the stage of Mizo music scene Awithangpa again developed a new variant of it called *Darzovi Zai* named after a divorced woman of Pukpui known for her socializing quality. Awithangpa was on a journey to Ruangte near Lunglei, he was asked to sojourn at Pukpui. When he introduced his new song style it came to be known as *Darzovi Zai*. His songs on Rotuahi, a maiden of his own village Maubuang were composed in this *Darzovi Zai*.

⁶³⁵ RL Thanmawia, *Mizo Hla Hlui*, p. 533

Songs of *Chhingkhual lungdi* were used to be sung in the tune and style of *Darzovi Zai*.⁶³⁶

Contemporary to *Chheih Zai* was *Abor Run Zai* composed when Mizo participated in the Abor Expedition of 1913-14 in Arunachal Pradesh as porters.⁶³⁷ The songs were expression of their feeling when encountering train and the Abor tribe as well as their longing for home. During the World War I, Mizo youths participated as Lushai Labour Corps leaving Aizawl on April 27, 1917 and reached back on June 18, 1918. A number of songs were composed with regard to this participation in the tune and style of *Abor Run Zai*. The songs were known as *German Run Zai* (Songs of German War for they understood the World War I was between United Kingdom and Germany) or *Domangi Zai*. It was Domangi who first composed a song in this *Zai*, expressing resentment over the inclusion of her husband in the corps and she composed, even before the corps leaves Aizawl, as below.⁶³⁸

Sikin manding sap i lung mawl e, i lung mawl e,

German rallian tawnin tir suh ka lung di;

Ka suihlung leng tur i dawn lo ve.

(The second in command, Sir, you are so insensible, so insensible,

Don't send my lover to the German front

You do not concern at all about my feelings)

A number of songs were composed by members of the corps, their family and lovers at home comprised this *Zai*.

There was a renowned dancer in Mizo music scene during 1910s, her name was Hrangchhawni. Fans would follow her to see her dancing. Songs were composed after her and came to be known as *Hrangchhawni Zai*. Many of such songs were composed by Awithangpa.⁶³⁹ The songs with which she dances were known as *Hrangchhawni Rechheih Zai*⁶⁴⁰ as she uttered '*Rechheih chheih*' while dancing.

⁶³⁶ C Chhuanvawra op. cit., p. 137

⁶³⁷ Lalthlamuong Keivom, 'Zofest 2014 (Part III),' <http://keivom.blogspot.in/2015/01/zofest-2014-part-iii.html>, Jan 2, 2015, (accessed February 28, 2016).

⁶³⁸ C Lalnunchanga, *Zoram Mi Hrangte an Vanglai*, Aizawl, C Lalrinmawia, 2013, p. 135.

⁶³⁹ Lalruanga, *Mizo Hla leh A Phuahtute Chanchin*, Aizawl, Zomi Book Agency, p. 25

⁶⁴⁰ K Zawla, *Mizo Pipu leh An Thlahte Chanchin*, p. 303

4.6 Conclusion

Christian missionaries introduced to the Mizo a new form of music along with Christianity. The new form of music played a very important role in the promotion of Christianity, especially during the 'Revival' which was practically a community music activity. In the existing system community music activity was limited to rice beer drinking parties and special occasions. Rice beer drinking parties were practically restricted to the elites who afforded. The 'Revival' brought community music activity to the Christians and it was attractive to the Mizo. A number of converts were brought by the 'Revival' though the claimed was not matched with the actual record. It was followed by *Puma Zai* which emerged as song of the youth and came to be very popular after promoted by a chief, Lalzika who could not resist a composer's flattery. The chief, Lalzika was one of the brothers of Vanphunga who took the leading role in persecuting Christians. It is assumable that Lalzika was well aware of his position under the colonial administration and melted easily by the flattery. Thus, community music activity beyond elite rice beer drinking was extended to non-Christian Mizo by *Puma Zai*. It was used to be celebrated by offering public feasts, spread very fast and even hampered the growth of Christianity.

Puma Zai culminated into *Tlanglam Zai* which set a new structure of Mizo secular songs and dominated Mizo music scene till the *Mautam* famine of 1911-12. When life returned to normalcy after famine, community music activity was confined again to the rice beer drinking parties. A new style *Chheih Zai* appeared in which a number of songs on different themes including World War I were composed.

Chapter 5

Emergence of Mizo Christian Music

A new music genre different from the music genre introduced by Christian missionaries and the Mizo indigenous music evolved towards the end of the 1910s as a result of the interaction of the two above the mentioned music. It is called *Lengkhawm Zai* in religious domain and *Kaihlek Zai* in the secular realm. The primary structure of western hymns was retained but in the process of amalgamation of Mizo musical sentiments and western hymns, the gentle and low pitch notes was introduced and replaced the sharp pitch notes of hymns.⁶⁴¹ They accommodated some of the Mizo poetic words and elements of pre-Christian Mizo belief system in the lyrics of *Lengkhawm Zai*. Missionaries were not aware of nuances and value of poetic lyrical words and phrases in Mizo society though these were not found in ordinary conversation. Therefore, they translated many songs with ordinary words. Some of such poetic words were found in the songs of *Lengkhawm Zai*⁶⁴² but not extensively. The structure or general expression of *Lengkhawm Zai* possess beauty and sentimental touch even without the Mizo poetic words while the Christian songs before it were tended to be prose given tunes for singing. In the lyrics of *Lengkhawm Zai* we found some evidences of using terms of the Mizo pre-Christian belief system, especially those related to death, for instance, 'Rihsang' 'Lungloh tui' and 'Hawilopar' which referred to the route taken by the spirit of the dead. After *Lengkhawm Zai* evolved, the pre-Christian (pagan) Mizo music tradition which was referred to as *Mizo Zai*⁶⁴³ or *Khawvel Zai*⁶⁴⁴ gradually disappeared.

⁶⁴¹ Samuel Lalrinsanga, 'A Theological Interpretation of Lengkhawm Zai', *Journal of Tribal Studies* Vol. XVI, No. 2, 2011, p.22

⁶⁴² Vanlalchhuanawma, *op. cit.*, p 293.

⁶⁴³ H Remthanga, *Synod Thurel Lakkhawm, Vol I (1910-1950)*, Aizawl, Synod Publication Board, 1996, pp 203-204

⁶⁴⁴ C Chhuanvawra, *op. cit.*, p. 132

An essential component of *Lengkhawm Zai* was *Khuang* (drum), a pre-colonial Mizo music instrument which became an indispensable musical instrument of Mizo Christians. Initially, *Khuang* was not accepted by the Church considering it as a symbol of heathenism.⁶⁴⁵ However, in the course of time, the Mizo Christians adopted it in spite of the reservations of church leadership particularly, the missionaries.⁶⁴⁶

This chapter deals with the introduction of *Khuang* (a musical instrument drum) in the Mizo Christianity, the evolution of *Lengkhawm Zai* as a new music and the disappearance of *Mizo Zai*.

5.1 Adoption of *Khuang* by the Mizo Christians (1910-20)

Khuang is an indispensable instrument for *Lengkhawm Zai*, a new Mizo music which evolved as a synthesis of Mizo indigenous singing tradition and the new music genre introduced by Christian missionaries. Mizo Christians did not directly adopt it as a music instrument. From the early 1910s, there were instances of the adoption of *Khuang* by Mizo Christians but exceedingly sparing, and the mass adoption came only towards the end of 1910s. The early Mizo Christian leaders were not in favour of adoption of *Khuang* as part of church music. However, there was an upsurge among the Mizo Christians known as ‘the Second Revival’ or *Harhna Ṭum Hnihna* in which *Khuang* appeared for the first time in Mizo Christian music. The Second Revival started in February 1913 at Hmunhmelṭha village in Champhai District during the informal conference of churches around Champhai town was held at Butpawla Veng (no longer exists but nearby the present Ruantlang of Champhai District). Within one year, the second Revival of Christianity was widespread around 30 villages including Khuafoh of Chin state of Myanmar. The two villages in Manipur state Senvawn and Khawpuiung also observed ‘Revival’ in 1917. However, it does not mean that Mizo Christians were in the revival mood even in 1917, in fact by 1916 the mood of most of the churches in Mizoram was very low.⁶⁴⁷

⁶⁴⁵ There was no resolution or memorandum within the church with regard to *Khuang*, but the general perception was that it should not be used by Christians as it belonged to the old belief system.

⁶⁴⁶ Even after its adoption the headquarters of missionaries at Serkawn in the south and Mission Veng in the north continued to forbade the use of *Khuang*, inside the church building.

⁶⁴⁷ Liangkhaia, *Mizorama Harhna Thu*, Reprint, Aizawl, LTL Publication, 2006, p. 34.

Singing and dancing was the most prominent feature of this 'Revival' again like in the first Revival movement of 1906. But the nature of dancing in this revival was more intense and forceful and in fact it was no longer a kind of imitation from Khasi Christians which merely involved the waving of hands without stepping forward from their place.⁶⁴⁸ There were instances that at the height of singing, some dancers would jump about on the floor and even climb up to the cross beam of the house to try the dancing upside down there, but could not succeed. In this phase the church did not consider such kind of dances as extraordinary and abnormal.⁶⁴⁹

5.1.1 The second Revival and Khuang

There were events which preceded the second 'Revival' such as the movement for abolition of *bawi* (bonded person) system, *Mautam* famine of 1911-1912 and ordination the first Mizo pastor Chhuahkhama.

Doctor Peter Fraser, a medical missionary started the movement of the abolition of *bawi* on the rationale that *bawi* were slaves and slavery was not permitted in the British Empire.⁶⁵⁰ However, the British Indian administrator, HWG Cole took an opposite view that they were not slaves. The misunderstanding between the two resulted in the departure of Dr. Fraser on 26 October 1912. The senior missionaries were somewhat hesitant in this abolition movement to avoid conflict with colonial administrators. In fact there was mutual understanding between missionaries and colonial government that missionaries would not interfere in political matters. If they did so, they knew that the consequences would be very negative.⁶⁵¹ The Superintendent had privately warned DE Jones that if the missionaries would not conjointly work with the government, he would call another missionary society to take up the task in their stead.⁶⁵² Thus, the missionaries of north and south tended to take the position that the *bawi* system should be done away with gradually and not suddenly.⁶⁵³ Mizo Christians continued the *Bawi* movement even after Dr. Peter Fraser's departure; Christian chiefs

⁶⁴⁸ Zari Malsawma, 'The Mizos of Northeast India: Proclaiming the Gospel to their neighbors near and far' in *Mission Frontiers*, November-December 1994 issue: India. Available from <http://www.missionfrontiers.org/issue/article/the-mizos-of-northeast-india>, (accessed February 10, 2014). In the first wave of revival they did not step forward from their place.

⁶⁴⁹ Lalsawma, op. cit., p. 68

⁶⁵⁰ Peter Fraser's letter to RJ Williams dated 11.7.1910 cited in Vanlalchhuanawma, op.cit., p. 188

⁶⁵¹ JM Lloyd, *History of Church in Mizoram*, p 154.

⁶⁵² Vanlalchhuanawma, op.cit.p 189

⁶⁵³ ...

were enthusiastic in the campaign and freed their *bawi* without redemption fees.⁶⁵⁴ This abolition movement became an essential seed for Mizo Christians' deviation from the spoon-fed instructions of the missionaries.⁶⁵⁵

During the *Mautam* famine of 1911-1912, life was hard and how to survive was a major question as rodents were ready to attack crops in their *jhums*. Sometimes they consumed wild yam from the jungle but main problem was digging process for harvesting. Therefore, many Mizo went down to the neighbouring plain areas to procure rice. In this journey they used to build temporary huts on the river banks and bonfire at night and sang *Tlanglam Zai* songs but without rice beer. At the same time, these huts and bonfires were very convenient for preaching the gospel of Christianity. Interestingly, due to this famine, even the village elites could no longer prepare *Zu* following the scarcity of rice while the ordinary people too were not in the position to continue their current normal life; then the *Tlanglam Zai* disappeared.

During the famine, the Mizo Christians showed an exemplary character of willingness to share with their fewer fortunate neighbours who were Christians and non-Christians. Prior to *Mautam* famine, a Mizo evangelist Liangkhaia mentioned that when he tried to preach them but found difficulty. *Tlanglam Zai* connection to the traditional Mizo culture was still more appealing than Christianity.⁶⁵⁶ For missionaries the event of *Famine* turned out to be a blessing in disguise. The missionaries in the north and south impressed the people by helping the poverty-stricken areas. Mission Directors opened the Lushai Famine Fund and relieved camps were operated for destitute, orphan children and other needy people.⁶⁵⁷ In the south the missionaries often provided them employment in building, road making, jungle cutting, gardening and

⁶⁵⁴ JM Lloyd, *On Every High Hill*, p. 66

⁶⁵⁵ Two groups of Christians deviated from the church under the control of missionaries; one was the followers of Tlira, the other group was those who formed themselves into Salvation Army.

⁶⁵⁶ Liangkhaia, *Mizorama Harhna Thu*, Reprint, Aizawl, LTL Publication, 2006, p. 27

⁶⁵⁷ Peter Fraser, 'Lushai Medical Mission,' in Report of Welsh Calvinistic Methodist Foreign Mission Society 1912, p xlii. The report is available in Dr K Thanzauva (compiled), *Reports of the Foreign Mission of the Presbyterian Church of Wales on Mizoram 1894-1957*, Aizawl, Synod Literature & Publication Board, 1997, p. 51

other works around the mission compound; this was to make them earn their livelihood while a few who have been unable to work were assisted with gifts of rice.⁶⁵⁸

The 'Revival' brought some converts which was almost equal to the number of Christians of pre-revival time. In 1913, Christians in the north were increased by 94.54 per cent and in the south by 71.43 per cent. During this 'Revival' period some chiefs and their offspring were converted to Christianity. They became an essential element for the propagation and promotion of Christianity.⁶⁵⁹

There were certain villages where *Khuang* was introduced in church worship service during the second 'Revival' movement. One of such village was Hmunulh (no longer exist) near Aizawl, the revivalists there, introduced *Khuang* with gospel singing. According to Tirhkoh Muka,⁶⁶⁰ Hmara, a villager of Hmunulh used to beat a small drum in keeping tune for his singing. Men liked to listen his singing and drum beating; the church there, perceiving the convenience of using the drum in singing took Hmara's example and used drum in their meetings. During the second revival, the revivalists used to visit their neighbouring villages and along with them bring drum. By that time Muka was as boy at Lungdai village near Hmunulh and he joined a revivalist group happened to visit his village and neighboring villages Zanlawn, Nisapui, etc.⁶⁶¹ During the second revival the Christians at Durtlang used to sing while working in jhum and beat wooden logs to harmonise their singing⁶⁶² but *Khuang* (drum) was not adopted in the church.

After the revival receded, there were some revivalists who used to meet outside the church and sing with *Khuang*. A revivalist Kawlkhuma who later happened to be the founder of Salvation Army in Mizoram was one of such revivalists.⁶⁶³ Christians

⁶⁵⁸ JH Lorrain, 'Report for 1912 of the BMS Mission in the South Lushai Hills, Assam' in *Reports by Missionaries of Baptist Missionsary Society (BMS) 1901-1938*, Serkawn, Mizoram Gospel Centenary Committee, Baptist Church of Mizoram, p 89-90

⁶⁵⁹ Vanlalchhuanawma, op.cit., p 212

⁶⁶⁰ Tirhkoh is a full time church worker, employed by Mizoram Presbyterian Church, Tirhkoh Muka was one of the early Mizo Christians by the church.

⁶⁶¹ Lalsawma, op.cit., pp. 77-78

⁶⁶² Zokunga, "Durtlang Kohhran Chanchin" in *Mizoram Presbyterian Church, Durtlang, Mizoram - Centenary (1908-2008) Souvenir*, Durtlang, 2008, p. 11.

⁶⁶³ Vanlalchhuanga, op.cit., p. 30; Cf See Ngurliana Sailo, *Chhandamna Sipai Pawl Chanchin (India Eastern Command)*, Aizawl, The Salvation Army Central Division, Headquarters, 1991, p. 9. Tlira, who was excommunicated by the church due to his teachings were incompatible with the Presbyterian Church after the second Revival used to join the meetings of Kawlkhuma and his group.

of Bahrabawk (no longer exist) village near Seling were also known to use *Khuang* for sometime following the second revival but soon gave up following instruction from church leaders.⁶⁶⁴ In the early part of 1916, Laibata, a mission school teacher and a revivalist of the second wave from Durtlang visited Chawrahmun⁶⁶⁵ village situated in the northeastern Mizoram. Apart from being a revivalist Laibata was well verse with tonic solfa and he was a good singer. The Christian youths of Chawrhmun used get together with him and sang hymns. There Laibata suggested *Khuang* (drum) should be used and it was accepted.⁶⁶⁶ Another early incidence of the use of *Khuang* by Mizo Christians in record was in 1918 that the Christians of Hmunulh adopted it as a musical instrument for worshipping in the church.⁶⁶⁷

5.1.2 The Salvation Army and *Khuang*

A significant consequence of this 'Revival' was a deviation from the Church starting from the leadership of Vaikhawliantlira, known as Tlira. Then there were Kawlkhuma and Chalchhuna who developed a tendency of deviation from the church and eventually founded Salvation Army in Mizoram which adopted *Khuang* from its inception. The two revivalists by the help of HK Dohnuna, a farm manager of the Lushai Hills' Superintendent came into contact with Salvation Army leader in India, Booth Tucker, Fakir Singha. They were invited for a discussion in Simla and a businessman of Sairang, Vanhlira gave the expense for their travelling. However, Chalchhuna died after reaching Simla. Kawlkhuma undertook the Salvation Army officers' training in Bombay. After the training, he was posted at a criminal settlement in Gorakhpur, Uttar Pradesh. He, however, requested the higher authority of the Salvation Army to send him back to Mizoram. His proposal was approved.

⁶⁶⁴ Ngurliana Sailo, Aizawl, Venghnuai referred by Vanlalchhuanga in *Mizo leh Khuang*, Aizawl, 1996, p. 30

⁶⁶⁵ The site is at present Ngopa. By the time of second Revival, Mizo still practiced shifting of village in the intervals of about 6-7 years, Chawrahmun also was one of such villages.

⁶⁶⁶ Lalruali, *Zoram Hmarchhak Harhna Chanchin*, Aizawl, Synod Literature & Publication Board, 1997, p.11

⁶⁶⁷ Lalzama, 'Mizo Hla Kalhmang,' A paper presented in a seminar organized by Synod Literature and Publication Board, nd - When the Lushai Labour Corps during the World War I returned, one the participants' family, that of Khama's family killed a mithan in celebration of his safe return and a gesture of welcoming home their son in June 1918. It was called *Thlahual*, but not similar with *Thlahual* of the pre-Christian belief system which involved sacrifices with chants, whereas this one in 1918 as simply a feast of celebration. A *Khuang* was made using the hide of the killed mithan and it was used in the church.

In April 1917 Kawlkhuma came back home and met his well-wishers at Durtlang where he stayed with them for few days. On 26 April 1917 he moved into Aizawl with his followers and the date is observed as the Salvation Army Day in Mizoram.⁶⁶⁸ He initiated worship service in the style of the Salvation Army at his locality-Mission Veng in the residences of Chiangdailova, Zakunga and himself. And they also performed worship services in the Aizawl streets.⁶⁶⁹ He also organised meetings and prayer services with his followers in different localities. In those meetings, followers used to play a small size black colour *Khuang* in tune with their gospel hymns. He often told the armies (followers) should not hesitate to play *Khuang*.⁶⁷⁰

Now the Salvation Army's worship services with *Khuang* irritated the other missionaries who objected the use of *Khuang* in worshipping services. As Mission Veng was the headquarters of the Welsh Mission, majority of locality were influenced by their teachings. So the followers of Welsh missionary forced the Salvation Army followers of Mission Veng to evacuate their present residence. Simultaneously, the same case happened at Durtlang village also. As a result at the beginning of 1918, eight families comprising of six families from Durtlang and two families of Kawlkhuma and Chiangdailova from Mission Veng left their respective localities in search of a village to settle.⁶⁷¹ After the chiefs of Sihphir, Khawruhlian and Phaileng refused, Lal̄thuma, chief of Sawleng finally allowed them to settle in his village. They were given options to mingle with settled villagers or to form a new separate street. The latter was opted.⁶⁷² Feeling secured, they started their religious life and used to discuss about a project on making a big *Khuang*. Kawlkhuma went to Sairang and met the businessman Vanhlira who sponsored his meeting with the Salvation Army leaders in the past. When he explained their desire to have a large *Khuang*, Vanhlira gave him Rupees 80.⁶⁷³ Then *Khuang* was ordered. When the ordered *Khuang* reached Aizawl, Kawlkhuma brought the instrument near the Mission Veng church where singing was going on with full of joy. He tried to harmonise the hymn singing with his newly acquired instrument from

⁶⁶⁸ Ngurliana, *Chhandamna Sipai Pawl Chanchin (India Eastern Command)*, p.17

⁶⁶⁹ *ibid.*, p. 18

⁶⁷⁰ Ngurliana, Sailo, cited in Vanlalchhuanga, *op. cit.*, p. 31

⁶⁷¹ Ngurliana, *Chhandamna Sipai Pawl Chanchin (India Eastern Command)*, p. 22

⁶⁷² *ibid.* p. 23

⁶⁷³ *ibid.*, p. 25

outside the church building. But the leader attending this particular worship service in the church, Rev Chhuahkhama stepped out from the building and objected the act of Kawlkhuma.⁶⁷⁴

The Salvation Army under Kawlkhuma on their way home to Sawleng village halted at Khawruhlian village where the Salvation Army had established a church. There, in the worship service they played newly acquired *Khuang* and an outdoor worship service near the chief's house followed the service. At Sawleng, worship gatherings were conducted at residence of Pawilama, younger brother of their deceased leader Chalchhuna. A team who called themselves *Kraws Sipai* (Soldiers of Cross) Laipawnga of Thingkhuang⁶⁷⁵ and his associates Tebawnga, Khuanga and Kapa visited them.⁶⁷⁶ Laipawnga, when he returned to his village made *Khuang*⁶⁷⁷ and even imitated the Salvation Army flag though he soon gave up on the objection of his church leaders.⁶⁷⁸ *Kraws Sipai* was a team founded by a medical missionary Dr Peter Fraser in 1909. They were about 60 self-supporting youngsters dedicated to the propagation of Christianity. Kawlkhuma also worked as a compounder under Dr Peter Fraser.

5.1.3 The Mizo problems before the third Revival wave

In 1919 there was 'Revival' among the Mizo Christians for the third time, and the wave continued for about five years.⁶⁷⁹ During these five years, the number of Christians increased by more than 148 per cent.⁶⁸⁰ There were two important historical events which preceded the 'Revival' such as the World War I in which about 2100 Mizo youths participated in the Lushai Labour Corps and the outbreak of epidemic of Influenza, which killed hundreds of indigenous people and British India army personnel as well.

To serve as a labour in the WW-I war fronts the British India government recruited Mizo youths as Lushai Labour Corps and sent them to France in the second fortnight of April 1917. The number of families in 1917-1918 in Mizoram was around

⁶⁷⁴ *ibid.*, p. 24-25

⁶⁷⁵ This village no longer exists today.

⁶⁷⁶ Ngurliana, *Chhandamna Sipai Pawl Chanchin (India Eastern Command)*, p. 25

⁶⁷⁷ ...

⁶⁷⁸ Ngurliana, pp. 25-26.

⁶⁷⁹ Lalsawma, *op. cit.*, p. 83

⁶⁸⁰ In 1918 the total number of Mizo Christian was 16035 which rose to 39797 in 1923, for statistics see Lalsawma *op. cit.*, p 219.

13,983,⁶⁸¹ which means 15.02 per cent of Mizo families were directly connected and they were gravely concerned with the Corps. A number of them were converted to Christianity⁶⁸² or showed interest to become Christian.⁶⁸³ Their unique offerings for evangelistic work in Mizoram amounted to 562 francs and 35 cents in which even the non-Christians contributed.⁶⁸⁴ The number of Christians enlisted in the corps was about 600, and they used to write from France to the Mizo Christians soliciting unceasing prayer for them.⁶⁸⁵ Some of them even wrote from abroad to their relatives at home to become 'Believers.'⁶⁸⁶ However, some of Christians elapsed in contrast to the interest shown by their non-Christian friends.⁶⁸⁷ They were also more prepared to accept colonial authority when they witnessed the power of Great Britain consequently developed a sense of belonging.⁶⁸⁸ In the war front 71 Mizo gave their life⁶⁸⁹ and remaining corps reached home on 18 June 1918.⁶⁹⁰ When they were back home many of them lost interest in maintaining many of the traditional customs.⁶⁹¹ Simultaneously, as a result of the confidence gained through their exposure, those who were keen to adapt to the new economic opportunities became socially advanced. With the availability of more money in circulation, there were more shops opened in Aizawl.⁶⁹²

Moreover, the government exempted poll tax and impressed labour from war veterans of the Labour Corps. During colonial regime, poll tax was burdensome because of local economy was poor and cash transaction also not so common. Poll Tax of ` 2 per annum was too high for them and impressed labour disturbed their livelihood earnings. With this new exposure, according to Lalsawma, the society was more open to receive what the white people taught them, including religion.⁶⁹³

⁶⁸¹ Lalngurliana Sailo, op. cit., p 249

⁶⁸² JM Lloyd, *History of Church in Mizoram*, p. 168

⁶⁸³ FJ Sandy, 'The Report of the Lushai Hills 1919-20' in K Thanzauva, op. cit., p. 63

⁶⁸⁴ Vanlalchhuanawma, op. cit., p. 233

⁶⁸⁵ *ibid.*, p. 232

⁶⁸⁶ *ibid.*, p. 233

⁶⁸⁷ JM Lloyd, *History of Church in Mizoram*, p. 168

⁶⁸⁸ Lalsawma, op. cit., p. 83

⁶⁸⁹ Pratap Chhetri, "North East and the First World War,"

<http://www.easternpanorama.in/index.php/otherarticles/3144northeastandthefirstworldwar>. Accessed on June 10, 2016.

⁶⁹⁰ Vanlalchhuanawma, op. cit., pp. 231-233

⁶⁹¹ Mangkhosat Kipgen, op. cit., p. 236

⁶⁹² B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, p. 509

⁶⁹³ Lalsawma, op. cit., 84

On the other side, there was much anxiety whether the youth would return or not. The official news about the Lushai Labour Corps was on their way home in May 1918 was not only a relief but an enormous excitement; and on their arrival in June they were accorded an elaborate reception at Chanmari in Aizawl with a military band. The great excitement over the return of the Corps certainly aroused the society and even revived the Church.

The Influenza epidemic was another event which preceded the third 'Revival.' It started since November 1918 with the death of some Assam Rifles servicemen,⁶⁹⁴ and by the early part of 1919, it spread to most of Mizoram although the northern part suffered more than the southern region.⁶⁹⁵ Most of the villages on the high ridges suffered 40-50 deaths while the low lying villages suffered more, there were villages where the dead counted even to 100-120.⁶⁹⁶ Hriangtuinek village was the worst affected where the influenza was coupled with smallpox, and the death toll reached 380.⁶⁹⁷ The depressive mood following the trauma of epidemic, forlorn and longing for the dead naturally created space in the spiritual life and prepared conditions for revival.

5.1.4 Khuang and the Third Revival Wave

Nisapui village experienced first when the third 'Revival' broke out in Mizoram on the night of 26 July 1919. The enthusiast revivalists under the leadership of evangelist Paranga started out to have shake-up⁶⁹⁸ visits to the nearby villages with a conviction that the 'Revival' be shared and spread all over the land of the Mizo. They successfully shook-up Lungdai village and further proceeded to Thingkhuang, a village near Hmunulh village. There the village headman Euva owned his personal *Thlanvawng Khuang*,⁶⁹⁹ which they borrowed it for their singing. Thus, *Khuang*, again, became part of the movement in the third 'Revival.' In their shake-up movement, the revivalists of Thingkhuang and Sehlahw villages⁷⁰⁰ jointly thronged Durtlang church

⁶⁹⁴ Mangkhosat Kipgen, op. cit., p. 237

⁶⁹⁵ ...

⁶⁹⁶ Liangkhaia, *Mizorama Harhna Thu*, p 35

⁶⁹⁷ ...

⁶⁹⁸ Lalsawma, op. cit., p. 89

⁶⁹⁹ Usually traditional Mizo *khuang*/drum was made from a tree called *Thlanvawng* in Mizo vernacular with a scientific name *Gmelina arborea* and it thus being called by the name of that tree in Mizo society.

⁷⁰⁰ A village no longer exists. Reference of Sehlahw with regard to the revival was found in Upa Zokunga, "Durtlang Kohhran Chanchin" in *Mizoram Presbyterian Church, Durtlang, Mizoram - Centenary (1908-2008) Souvenir* (Durtlang, 2008), p. 12 and *Durtlang Presbyterian Kohhran Kum 100*

on 21 August 1919, under the leadership of evangelist Selkhuma of Thingkuang. The initial response was not positive and on the next day, they were returning via Selesih, a nearby village but they were callback to Durtlang and a church worship service was held at night in which the revival broke out.

On 25 August 1919, Sunday, around 200 revivalists were marched from Durtlang to Aizawl singing along with *Khuang*. They were received at Sikulpuikawn by a missionary Rev FJ Sandy, and a worship service at Mission Veng church called *Biak Inpui* (the main church) followed. Again the response was somewhat lukewarm. The revivalists on their return on 27 August 1919; 50-80 church members accompanied them till Dawrpui Veng. While on their way back to Mission Veng some of them were caught by the spirit of ‘Revival,’ they gathered at the church, and the ‘Revival’ thus started in this locality. They hired *Khuang* from Makthanga of Venghlui who is an employee in the colonial administration.⁷⁰¹ The incident was very significant in the history of the Mizo music because that the church of the mission headquarters working in northern Mizoram – the Welsh Calvinistic Foreign Mission gave permission to play *Khuang* in their premises.

During the third ‘Revival phase, the Baptist Missionary Society of Mizoram, headquarters situated in Lunglei, also gave liberty the followers to play *Khuang* in their church gospel services. The Lungrang Presbytery was known for promoting the *Khuang* in the southern part of Mizoram. According to Rev HS Luaia, a prominent church leader in the south, even before the ‘Revival,’ at Lungrang village *Khuang* was used at *Zaikhawm* (singing get together) in the house of a widow Awkthangi where the earliest pastor in the south, Chautera was also present. A *Kraws Sipai*, Khumhnawlha was enraged by the use of *Khuang*. He went to the house in crying, “Are you going to praise my Lord in this way?”⁷⁰²

In many cases, two Christian missions, the Welsh Calvinistic Foreign Mission which dominates Northern Mizoram and the Baptist Missionary Society which controls

Chanchin, Durtlang, Presbyterian Church, Durtlang, Revised & Enlarged 2008, p. 28 which were apparently the same author. Other works were usually silent on Sehlawh.

⁷⁰¹Chawngzika (Ed-in-C), *Mission Veng Kohhran Chanchin* (Aizawl: Mission Veng Kohhran Centenary Committee, 1994), 35. Durtlang Presbyterian Kohhran Kum 100 Chanchin 29.

⁷⁰² HS Luaia, “Lungrang Presbytery 1919” in RL Thanmawia (Ed) *Harhna Harhna – Mizoram Revival Centenary Souvenir (1906-2006)*, Aizawl, Synod Revival Committee, 2006, pp. 344-345

southern part of Mizoram had an outstanding cooperation. They even sent delegates to each other in their conventions. When the third wave of revival swept the Mizo Christians, the southern mission held a Presbytery at Lungrang where Liangkhaia, a delegate from the north with M Suaka, delivered the highly appreciated sermon. Some revivalists from Nisapui accompanied the representatives.

The adoption of *Khuang* by the Mizo Christians had essential consequences in the music history of the Mizo. A new Mizo music *Lengkhawm Zai* emerged and particularly in the style of songs they performed it with two *Khuang* as a set with a unique style of rhythm. Correspondence between DE Jones to Williams, dated 10 January 1921 is one of the most crucial colonial accounts which reflects the use of two *Khuang* in the third 'Revival.'⁷⁰³ According to HS Luaia, who witnessed Lungrang Presbytery of 1919 and later became a prominent leader of the Baptist Church of Mizoram; two *Khuang* became common amongst the Mizo Christians from the Third Revival.

Large *Khuang* was an innovation and with it was the further development of the Mizo style of playing *Khuang*. The traditional Mizo style of *Khuang* beating was three strokes together in a regular sequence followed by a suspension at every other off-beat, i.e. three beatings off-three beatings off or *bing-bing-bing...bing-bing-bing* and so on.⁷⁰⁴ To the accompaniment of the new Christian hymns, the small *Khuang* was beaten to the regular rhythm without any suspension in the middle. Therefore, besides the strokes which fall on every accent of the tune there comes an extra proper stroke in between every accent, i.e. *bing-bing-bing* and so on.⁷⁰⁵ There is no consistent rule for beating the larger *Khuang*. It is beaten to accompany the smaller *Khuang*. The bigger *Khuang* is struck to the rhythm of the smaller *Khuang* for some few continuous strokes at appropriate intervals – appropriate in terms either of the meaning of a line/verse or accents – giving an added accentuation to the gusto of singing by making the music go *boong-bing-boong-bing-boong-boong-boong-boong-boong-bing-boong-bing* and on.

⁷⁰³ Vanlalchhuanawma, op. cit., p. 289

⁷⁰⁴ *ibid.*, p. 291

⁷⁰⁵ ...

As a rule, the smaller *Khuang* was used to create the tempo of singing, and the bigger *Khuang* has to be carefully controlled not to go out of the steady rhythm.⁷⁰⁶

With the introduction of a larger *Khuang* another a very large *Khuang* was made at Theiriat and one church leader Upa Selpawnga named his son as Khuangliana (large drum) which can be easily assumed as derived from the large drum.⁷⁰⁷ With the adoption of *Khuang* by Mizo Christians there was yet another modification that a drum stick made of a knot of cloth or the like tied to its end was used and the traditional style of beating with fingers was given up.⁷⁰⁸

5.1.5 Church Attitude towards *Khuang*

Even after the Mizo Christians adopted *Khuang*, some local churches especially the mission headquarters in the north Mission Veng and the south Serkawn did not use *Khuang* in worship service in the church until 1976 and 1982 respectively⁷⁰⁹ while the Kulikawn Church in Aizawl used only one *Khuang* in their worship service till 1947.⁷¹⁰ In fact, the missionaries did not change their attitude on *Khuang*, but it was beyond their control.

Now very intriguing account what history encounters is, apart from reluctant attitude of church ministries, in the psyche of non-Christian Mizo a complex of insecure feeling of losing Mizo identity in the process of absorption and assimilation of traditional culture. In some cases, some non-Christian Mizo chiefs of Champhai and its surrounding area even conspired to stop Christians playing *Khuang* on ground that it produced a noisy sound. Dokhama, chief of Tualte village alone stepped out that he hacked open the Christian *Khuang* and dismantled the church. He further complained to the Superintendent that Christians were too noisy becoming a public nuisance and church should be shifted outside the village. The Superintendent WL Scott ruled out his

⁷⁰⁶ ... The whole description on *khuang* beating is taken from him.

⁷⁰⁷ Rev HS Luaia, *Mizorama Harhna Lo Thlen Dan*, Serkawn: Communication Department, Baptist Church of Mizoram, 1998, pp. 27-28

⁷⁰⁸ Vanlalchhuanawma, op. cit., pp. 291-292

⁷⁰⁹ The Author's Conversation with F Vanlalrochana on May 16, 2017; see the following discussion on "Chanchinthadak" at <http://www.misual.com/2011/05/20/chanchinthadak/>. (accessed on May 16, 2017).

⁷¹⁰ Rev H Biakthansanga, *Kulikawn Kohhran 1915-2015*, Aizawl: Kulikawn Presbyterian Kohhran, 2015, p. 115

complaint but ordered him to a lot a site for the church in the prime location in the village.⁷¹¹

5.1.6 Community singing before and after Christianity

Community singing in Mizo before the advent of Christianity was accompanied by instruments such as *Khuang*, *Tuiumkhuang* and *Seki*. Among them, *Khuang* was an essential instrument and survived in the new music introduced by the Christian missionaries. In the pre-Christian Mizo society, only those performed a sacrifice *Chawng* kept *Khuang*.⁷¹² Christianity removed such barrier. When Christian missionaries introduced new songs, it was a community singing without any accompanying instrument which was strange for Mizo. Nevertheless, new Christians were happy and the first ‘Revival’ was without any kind of music instruments. But with the increase in the number of Christians and their presence beyond the area where missionaries could reach once, the true Mizo sense of music manifested. *Khuang* was then introduced in the new music or singing style brought by the missionaries. But it was not exactly similar with the pre-Christian *Khuang*, in the church activities two *Khuang* was used by adding a bigger one while in the activities other than church such as community singing to console bereaved families, *Khawhar lenpui* one *Khuang* continued. Only in the 1980s, two *Khuangs* were beaten in the *Khawhar lenpui* community singing.⁷¹³

5.2 Lengkhawm Zai

A new Mizo Christian music *Lengkhawm Zai*, appeared during the third ‘Revival’ which adopted the pre-Christian Mizo music instrument *Khuang* as a Mizo Christian music instrument. However, the earliest song of *Lengkhawm Zai* was composed before the third ‘Revival.’ Thangngura, a teacher at Senvon village in Manipur, composed *Nunna thianghlinsiamtuan duh lo* (They did not want the creator of holy life) while travelling between the villages of Senvon and Lungthulien. The date of his composition was not specified but seemed to be either the end of 1918 or early

⁷¹¹ Rev Liangkhaia, op. cit., p. 46

⁷¹² Vanlalchhuanga, op. cit., p. 10

⁷¹³ C Vanlallawma, ‘Khawhar In Zai’ in a collection his own articles *Hringlang Tlang*, Aizawl, MCL Publications, Khatla, 1998, p 37. Moses Lalramchhana in an interviewed on June 14, 2016 said that even in 2016 there were villages which beaten only one *khuang* in the *khawhar lenpui*.

1919.⁷¹⁴ A devoted Christian Thangngura had a prayer site called Vawmpalung between the two villages and his prayer was followed by a vision of blissful Jesus⁷¹⁵ which led to the composition of the first *Lengkhawm Zai*. The villages were within Manipur state but very close to Mizoram.

Another earliest composer of *Lengkhawm Zai*, as per local source, was Patea of Khawbung from the eastern part Mizoram who followed Thangngura with his *Ka ropuina tur leh ka himna hmun* (*My grandeur and safe haven*). According to Kaphnuni wife of Patea, she was nurturing their eldest daughter when his husband composed the hymn, most probably it was composed in between 1919 and 1920.⁷¹⁶

There was Lalsiamliana who started to write his songs of *Lengkhawm Zai* in 1921⁷¹⁷ His first *Lengkhawm Zai* was *Ani chu an hnenah a awm ang* (He will be with them) and composed in February 1921.⁷¹⁸ The other early *Lengkhawm Zai* were Kapliana's *Ka thla thuro angin thlawk la* (My soul fly like a dove) which was composed in October 1921; CZ Huala's *Lei Lal puan ropui chu a tlawm ang* (The grandeur of the earth will fall) and RL Kamlala's *Rinin thlir thiam ila* (Wish that I could have a view by faith) both composed in 1922. The composition of *Lengkhawm Zai* was popular till the 1940s, but this does not mean that songs of *Lengkhawm Zai* were no longer composed.

Anyway if the issue about the evolution of *Lengkhawm Zai* is emerged in the discourse, although *Lengkhawm Zai* seems to be appeared first during the third 'Revival,' in reality it was not. There were songs composed by the Mizo with fine Mizo poetic words which have sentimental touch even before the third 'Revival'. For instance, Thanga's *Aw Lalpa chungnung ber kan fak hle ache* (Lord, the greatest of all we praise you) was composed in 1910. Other *Lengkhawm Zais* composed by Liangkhaia such as *Thisen hlu...Thing Kraws chung luang kha* (the precious blood... which stained the wooden cross); *Thumak ka sawi nin theih loh chu* (the wonder story

⁷¹⁴ F Lalzuithanga, 'Mizo irawm chhuak "Kristian Hla Thar – Lengkhawm Zai" Hmasa Ber leh A Phuahtu' in Darchuailova Renthle & F Lalzuithanga (eds), *Lenchawm (A study of Mizo Lengkhawm Zai)*, Aizawl, Government Hrangbana College, 2017, pp. 233-235

⁷¹⁵ H Thangluaia, op. cit., p 9

⁷¹⁶ RL Thanmawia, 'Harhna in a hrin hla leh a phuahtute' in RL Thanmawia et. al. (ed) op. cit., p. 581

⁷¹⁷ Zairenthanga Chuaungo, *Upa Lalsiamliana Chenkual leh a hlate*, 1994, p 18.

⁷¹⁸ R Thangvunga, 'Siamliana (1894-1962) leh a hlate' in B Lalthangliana et.al. (eds) *Mizo Hla leh a Phuahtute*, Aizawl, Hrangbana College, 1999, p. 95

that I am not tire of telling); *A pui a pangte u* (all, the old and young). The earliest Mizo pastor Chhuahkhamaalso composed few *Lengkhawm Zai* such as *Lo haw ru, hming hlu ber, i fak ang* (come, let us praise the sweetest name). These songs came before the third Revival. The main difference of these songs and the songs of *Lengkhawm Zai* was the tune that the former based on the western hymnals while the nature and content were very similar with the songs of *Lengkhawm Zai*.⁷¹⁹

Newly composed songs were collected and typed out with typewriter by M Suaka, chief of Durtlang village and the youths filled with the spirit of the ‘Revival’ used to learn and sing those songs. The collection was called *Chinbawr Hla*⁷²⁰ (a much handled bunch of hymns) and the youths eager with the songs were called *Chinbawr-ho*.⁷²¹ These songs were not yet known as *Lengkhawm Zai* and when published by the Presbyterian Church in 1930 the book was called *Hla Thar Bu* (The New Hymn Book).

In the 1950s there was a contradictory opinion on music among the Mizo Christians and the contradiction was more severe in the Presbyterian Church. The youths were in favour of singing according to tonic solfa in the western style while the older generation was not ready to surrender the flavour of being which comes with *Lengkhawm Zai*. Thus, the name *Lengkhawm Zai* was given to this new music style which literally referred to songs of get together and not for worship service.⁷²² Songs of *Lengkhawm Zai* was broadly divided into two such as those sang in the event of death and its related occasions including Good Friday and on celebrating the Eucharist called *Khawhar hla* and those sang on other occasions.

Lengkhawm Zai, though not yet named as such was the most prominent feature in the fourth ‘Revival’ of Mizo Christians which again was influenced by music activity. During this ‘Revival phase some Christ believers composed a number of *Lengkhawm Zai*. The fourth ‘Revival’ happened at different places sporadically towards the end of the 1920s and continued till the second half of 1930s. It brought

⁷¹⁹ Vanlalchhuanawma, op. cit., p. 274

⁷²⁰ Lalsawma, op. cit., 94

⁷²¹ Zokunga, op. cit., p. 12

⁷²² C Chhuanvawra, ‘Lengkhawm Zai Zir Chianna’ in Darchuailova Renthlei & F Lalzuithanga (eds), op. cit., p. 211

some converts, and as a result of the fourth Revival, the percentage of Christians in Mizoram became 63.48 per cent of the population in 1941.⁷²³

5.3 Kaihlek Zai

Mizo composers produced a secular version of *Lengkhawm Zai* by composing on the already existing tunes and it came to be known as *Kaihlek Zai*. Generally most of the *Kaihlek Zai* songs were love songs. There were very few exceptions, for an example, Vankhama's *Zawlkhaw zopui tlang khanthumamah* (settlement Aizawl, mounting on the lovely mounds) composed in the tune of *Ral tawh mai se lei ninawm hi* (may this wearisome world come to its end).⁷²⁴ The earliest known *Kaihlek Zai* is *Chhingkhual nula ka ngaihawngkha* (a lady stranger/visitor whom I love)⁷²⁵ which was composed in the tune of *Chhum zinna pialamah chuanin*⁷²⁶(beyond the clouds) from *Kristian Hlabu* (Christian hymn book) published in 1915. However, the songs of *Kaihlek Zai* were composed on the tunes and *Lengkhawm Zai*, a local Mizo historian B. Lalthangliana opined that first song of *Kaihlek Zai* was composed during 1915-1917.⁷²⁷ Composer of *Chhingkhual nula ka ngaihawng kha* was not known but through an interview with one of the earliest *Lengkhawm Zai* composers CZ Huala and other Mizo who witnessed the appearance of *Lengkhawm Zai* on Mizo music scene V Hawla, who composed some *Lengkhawm Zai* songs and another Kaiṭhuami, the historian derived his hypothetical date. Most of the composers of the songs of *Kaihlek Zai* remained anonymous mainly due to opposition from the church.

As mentioned earlier, most of *Kaihlek Zai* songs were composed based on the tune of *Lengkhawm Zai*. It started as a love song but included political message in the later stage. There were two styles of the composition of *Kaihlek Zai*; one was to change the crucial words while the other was to compose an entirely new song in the existing tune.

⁷²³ K. W. P. Marar, *Census of India Vol IX 1941 (Assam Tables)*, Delhi, The Manager of Publications, 1942, pp. 2, 23

⁷²⁴ J Liankhuma, 'Mizo Old Songs and Others (Kaihlek, Lengzem)' in Lalthangliana Khiangte (ed), *Thupui Zirbingte*, Aizawl, Pachhunga University College, 1989, p. 35.

⁷²⁵ Appendix - V: Chhingkhual nula ka ngaihawng kha

⁷²⁶ Appendix - V: Chhumzinna pialamah chuanin,

⁷²⁷ B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, p. 575

The original song:

*Sual thimah hian kan vakvai rei tawh lo vang,
Nitin kan chatuan hmun kan hnaih;
Pathian en vel khawpuiah khian kan kal ang,
Kawngkhar mawi khi an hawn hunah.
Kawngkhar mawi khi an hawn hunah,
Kawngkhar mawi khi an hawn hunah,
Kan Lalpa kan hmu ang a, kan lawm tawh ang,
Kawngkhar mawi khi an hawn hunah.⁷²⁸*

(No longer we'll wander in darkness and night,
Every day we are closer to our eternal home;
We'll walk in that city where God is the light,
When the beautiful gates unfold.

When the beautiful gates unfold,
When the beautiful gates unfold;
There happy we'll be, for the Lord we shall see,
When the beautiful gates unfold.⁷²⁹

Kaihlek Zai:

*Di nei lo hian kan vakvai rei tawh lo ang,
Nitin lungruni run ka hnaih;
Sirva lungrual par tlan iang kan nui hiau ang,
Khartung ritleng an hawn hunah.
Khartung ritleng an hawn hunah,
Khartung ritleng an hawn hunah,
Lungruni nen kimten thu kan hril tawh ang,
Khartung ri tleng an hawn hunah.⁷³⁰*

(No longer we'll not wander without having a fiancée,
Everyday I am closer to my dear's home;

⁷²⁸ Appendix - V: *Sual thimah hian kan vakvai rei tawh lo vang*

⁷²⁹ In the Mizo translated version the second line “*When the beautiful gates unfold*” which meant “*Kawngkhar mawi khi an hawn hunah*” was replaced with “*Nitin kan chatuan hmun kan hnaih*” (Every day we are closer to our eternal home).

⁷³⁰ B Lalhangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, p. 576

We will smile like a bird on a blossom flower,
When they opened the sweet sound door.

When they opened the sweet sound door,
When they opened the sweet sound door,
I will chat, with my dear and contented,
When they opened the sweet sound door).

The words in bold letters replace the original ones, and a new song entirely different in meaning with the lyrics came into being without disturbing the present tune. However, the meaning of *Khartung* and *Kawngkhar* are the same both referred to the door while the word 'ritleng' signified an ordinary and dull but *Kawngkhar mawi* meant beautiful and majestic door or gate. The other style was composed purely as a new song to the tune of *Lenghawm Zai*:

The original:

Ka damlai thlipui a ral hunin
Ka lal chhandamtu hmel chu ka hmu ang a;
Chutah ka lawmna a chuai lo vang,
A hmelah van pangpar a vul reng ang a.
Aw nunna thing, i zar hnuaiah,
Van Angel rual hlimin an leng;
Aw, chutah chuan kan la chawl ve ang,
Israel tlang thianghlimah chuan.⁷³¹

(At the end of this trouble life
I will see my lord saviour,
His face will be as lovely as flowers in heaven
And my happiness will remain forever

O, tree of life,
Under your shade the Angel are secure and happy
I will go there some day, the holy destination).

⁷³¹ No. 416, Mizo Kristian Hla Thar Bu, 10th Revised, Aizawl, Synod Literature & Publication Board, 2007

Kaihlek Zai:

*Ka dawnin suihlung a leng zual thin,
Thalfavang lelte a lo kiu leh ang a;
Khua hmunah kan len lai kha lungrun,
Dawn changin mi u ka ngai bang thei lo ve.
Aw ngaih lungrun, i zunzamin,
Tlang zarel thang ka dawn zo lo;
Rairah riang chhawl ang ka uai e,
Ka tap thingsiri zar vuanin.⁷³²*

(When I imagine
The spring will come with its cicada
I will be reminded again
The day when I was in the same village with my love,
I could not stop on musing with those days.

Oh, my dear, as I am longing for you
I could not care what the people will think of me
I like a fading leave,
And crying in longing for you)

There was no visible relationship between the two songs, except tune which the composer retained from the *Lengkhawm Zai*.

These songs which appeared to be mocking the *Lengkhawm Zai* in particular and Christians in general were much disliked by the church leadership, particularly at the local level. As love songs or romantic songs which in *Kaihlek Zai* were attached to the youth. They were a kind of secret songs, sung at the places where the church leaders like *Kohhran Upa* or Church elder would not hear. Girls would sing while fetching water from a spring at the outskirts of the village or collecting firewood in the jungle while young men sang in their outings to the forest.⁷³³ Even in *Zawlbuk*, bachelors' dormitory and centre of young men in the village the songs of *Kaihlek Zai* were not sang in spite of its attachment to the youth. In the early decades of Christianisation Mizo

⁷³² B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, p. 576

⁷³³ H Thangluaia, *Mizo Kan Ni 2*, Aizawl, The Author, nd., p. 11

young men used to sing at *Zawlbuk*, that the *Puma Zai* was also picked up from *Zawlbuk* of Bunglemun village by the young men of Lalzika, chief of Zawngin, who first celebrated with *mithan*. The songs of *Kaihlek Zai* were transmitted through handwritten copies since they were not sang openly being secret songs.⁷³⁴ Moreover, *Kaihlek Zai*, was a genre where the Mizoyouth were trying to find a secluded mental space which had already been occupied by the church domain. The freedom of spontaneous composition of songs and freedom of expression of their emotion, love and witty nuances were suppressed since the lost of *Chai Hla*, *Chawngchen Zai*, etc.

Even after Christianisation Mizo continued tradition of composing songs in the already existing tune and style. This may be one reason for the popularity of *Kaihlek Zai*. The song, *Aw Lalpa i malsawmna hlu* (O Lord, you precious blessings) was based on the tune of *Lalpa Jeho nang min hruaitu* (Lord Jehovah, my guide); *Tlang thim chhak lam kei ka en a* (I will turn my eyes to the hill beyond the dark clouds) has same tune with *Isu nun nem lo tawng ang che* (kind Jesus, please speak for us).⁷³⁵

Apparently, why the church elders were opposing *Kaihlek Zai* was not only on the issue of borrowing the tunes of Christian hymns but also its effort to detach from the pre-Christian Mizo culture and disapproval of anything they considered to be related with it. There was no resolution of the church about *Kaihlek Zai* in particular though the Presbyterian Church in its Presbytery meetings in 1910 and 1911 recorded disapproval of songs in the pre-Christian style.

The Presbytery meeting in 1910 suggested that Christians should not indulge with the Mizo indigenous songs. They constructed a term ‘*Zo zai*’ which referred to pre-Christian Mizo songs. In the Church Assembly Minutes of 1911 mentioned clearly that to sing ‘*Mizo zai*’ does not amount to be the reason for ex-communication⁷³⁶ from church community but it was not nice and inappropriate for Christians and therefore, it should be avoided.⁷³⁷ There was no instruction or resolution of the church against *Kaihlek Zai* in record though ex-communication for singing it was a common

⁷³⁴ H Thangluaia, *Mizo Kan Ni 2*, Aizawl, The Author, nd., p. 11

⁷³⁵ J Liankhuma, op. cit., p. 35

⁷³⁶ *Hnawhchhuah* was the term used in the early Mizo church which meant to expel or excommunicate. It was later changed as *thunun* meaning to place under disciplinary process. When somebody is subjected to disciplinary process he is excluded in or barred from the church activities and ceremonies.

⁷³⁷ Rev H Remthanga, *Synod Thurel Lakkhawm*, Vol I (1910-1950), Aizawl, Synod Press, 1996, pp. 203-204.

practice.⁷³⁸ It seemed that the 1911's minutes of the Church assembly emboldened local church leaders to take stern actions. They branded all Mizo songs other than the Christian as *Mizo Zai* or *Khawvel Zai* and *Kaihlek Zai* not being among the Christian songs of Christianity seemed to be included in the category of *Mizo Zai* or *Khawvel Zai* by the local churches.

Besides, love songs, political songs were also composed in *Kaihlek Zai* during late 1940s. When India was about to attain independence, Mizo formed a political party called the Mizo Union in April 1946. But, internal conflict erupted very soon on the issue whether Mizo could join the union of India or not. While there was a group who are not willing to merge in India, the educated elites who favoured India captured the leadership. In such background, a new political party United Mizo Freedom Organisation (UMFO) was formed in July 1947. The new political party initially advocated independence for Mizo but later they dropped that ideology and started talking in favour of joining of Burma that too was not pursued properly. Nevertheless, it became the only rival political party for the Mizo Union. The Mizo Union, apart from joining India, had a policy of abolition of Mizo chieftainship. The members of Mizo Union composed some songs with political overtones in *Kaihlek Zai*. These songs were to promote their agenda of joining India, campaign for the abolition of chieftainship, praise of the Mizo Union and its leadership as well as an attack of UMFO. Interestingly, UMFO did not react to these attacks through songs.

In pursuing the abolition of chieftainship policy, the Mizo Union carried out public campaigns with songs composed in *Kaihlek Zai*. These songs which attacked and mocked the chiefs were sung in processions along the village streets at the early evening, where in some cases they ended up with the pelting of the chief's house.⁷³⁹ Eventually the chieftainship was abolished in 1954.

In a simple and short explanation, composition of *Kaihlek Zai* was started since the second decade of the 20th century during the Third Revival wave. It became popular after the 1930s, which was the phase of the Fourth Revival wave. In parallel with *Lengkhawm Zai*, these songs were also trying to reach the mass, whereas their domains

⁷³⁸ C Chhuanvawra, *Hmanlai leh Tunlai Mizo Hlate*, p. 132

⁷³⁹ H Singkhama, Interviewed May 24, 2012

were different. Beyond church domain *Kaihlek Zai* put efforts to convey messages on their decaying indigenous skills and space; however, in the process of evolution of Mizo identity neither larger community accepted it nor fulfill her aims.

5.4 Continuity of *Mizo Zai*

The pre-Christian Mizo music continued to exist while the society was swept by the 'Revivals'. However, it gradually disappeared from the public scene in the face of the phenomenal growth of Christianity and emergence of contemporary secular music, particularly after the World War II. This section deals with the developments and changes taking place in pre-Christian Mizo music while Christianisation of Mizo was going on forcefully. A significant feature of the change of songs in the pre-Christian style was found as they were composed with more tones, mostly octave and one *Thlawitenali Zai* was nine tones. The pre-Christian Mizo songs mainly were three to four tones with very few five tones. Changes in the singing styles were also found and illustrated here.

Some songs composed in the styles of *Tlanglam Zai* appeared during the later 1910s to the first half of 1920s such as *Lianrikhumi Zai*⁷⁴⁰ which were songs of appreciation and expression of love and loneliness. *Lianrikhumi* was a divorced woman but sociable, she was not a composer, and songs were neither composed on her. As she was a happy person with a friendly attitude, a group of love songs having same tune and style were given a standard name after her. Besides, there are also other styles such as, *Hmarkhawchhingi Zai*⁷⁴¹ and *Khawthiau hla*.⁷⁴²

There was one peculiar singing style called *Thlawitenali Zai*, songs on a divorcee. It became popular during the World War I times.⁷⁴³ It was materialised on the foundation of *Tlanglam Zai*, but a refrain was made for the first line.

*Sapchhawna chuan, "Ka hre chiang," a ti,
A hre chiang ngei e,
Mite pawhin val hnih val thum an chhai e;
I chungnung ber zawk e, Thlawitenali.*⁷⁴⁴

⁷⁴⁰ RL Thanmawia, *Mizo Hla Hlui*, p. 307

⁷⁴¹ Hmarkhawchhingi, belonged to Ngopa village, in the north eastern side of Mizoram. She was renowned singer so she visited different villages in the early 1920s.

⁷⁴² It was composed after the eviction of inhabitants of Zemabawk village by Lushai Hills superintendent NE Parry was mentioned in B Lalthangliana *Mizo Hun Hlui Hlate*, p. 231

⁷⁴³ Hrangthiauva & Lal Chungnunga, op. cit., p. 309

⁷⁴⁴ C Chhuanvawra, *Hmanlai leh Tunlai Mizo Hlate*, p. 159

(Sapchhawna said, “I knew with certainty,”

He certainly knew,

Some developed relationship with two or three guys at a time;
You are great, the divorced beauty).

Thiani, tlak bengbeh ka ning em e,

Ka ning tawh em e,

Kamding val beisei mi’n min tih ka hlau ve;

*Ka thlah zim ngam lo ve, Thlawitenali.*⁷⁴⁵

(Dear, I am fed up with clay earring,

I am fed up,

I am afraid to be labelled as trying to get **married** to a government
employee;

I am not bold enough to remove and let the earring hole get small,
Thlawitenali)

Another stylish *Siken ken Zai* was also prevalent during this time in which the word *siken ken, siken, siken* was added at the end of a verse as a refrain. It immediately followed the *Thlawitenali Zai*. Interestingly, *Tlanglam Zai* was not the foundation for *Siken ken Zai*.⁷⁴⁶

Hmanah kan pu Ngamtawna uicho sakawl lunglian,

Hmarah changsial a bu ang tih ka hlau ve;

Len lawp lawp tlangah a man ngei ang,

Siken ken, siken, siken.⁷⁴⁷

(That tiger, a pet dog of our forefather Ngamtawna,

I’m afraid a *mithan* in the north would moo;

Else the tiger would surely prey,

Siken ken, siken, silken)

Another stylish song called *Awi awi Zai* or *Laldanga Zai* followed the *Siken ken* within the same time frame. The tune and style of *Awi awi Zai* were radiant with full

⁷⁴⁵ ...

⁷⁴⁶ After *Tlanglam Zai*, songs were composed in three lines with nine syllables in the first, 11 in the second and nine in the third.

⁷⁴⁷ Hrangthiauva & Lal Chungnunga, op. cit., p. 309

spirit compared to other slow and soft tone Mizo tunes. There were two types in this fashion. One was to add 'awi, awi, awi, a na' at the end of the song:

Khaw nge ka di te kha meng mawii?
Khua romei leh van rang karah a leng lo;
Ka zawng dawn ngur lenna tlang zawng zawng,
Awi, awi, awi, a na.⁷⁴⁸

(Where is my sweetheart with beautiful eyes,
She is neither in the haze nor clouds;
I'm going to search her everywhere,
Awi, awi, awi, ana).

The other style maybe illustrated as below:

Ka nu ka lunglen ka tuar zo lo,
Aw ka tuar zo lo, awi, awi,
Senhri lawhlei par iangi zun ka ngai e,
Ni rii riai hnuaiah ka fe vawng vawng.
Aw, ka fe vawng vawng awi, awi.

(Mother, I cannot bear my loneliness,
O, I cannot bear, awi, awi,
I am longing for one, who is beautiful like an orchid,
I am crying for her on this sunny day,
O, I am crying, awi, awi).

These songs were also composed in reaction to Christianity; notably, the third 'Revival' of Mizo Christianity in which *Khuang* was openly adopted in the churches and *Lengkhawm Zai* came to the Mizo music world. As mentioned, there was an enormous growth of Christianity as a result of the 'Revival.' Songs were composed as a challenge against Christianisation and called *Chalmar Zai* was composed. The songs were also known as *Suakpuivungi Ruahvarpui Bangtheh Zai* or *Thingpui Zai*. *Suakpuivungi* was known to be a companion of a manager at the tea estate of CR Chalmers,⁷⁴⁹ and it is likely that *ruahvarpui bangtheh* referred to the feeling and style

⁷⁴⁸ C Chhuanvawra, *Hmanlai leh Tunlai Mizo Hlate*, p. 165

⁷⁴⁹ Dhriti Kanta Rajkumar, 'Raids made out by the Lushai Tribes in the Tea Gardens of Cachar during the Colonial Period: A Study on the Historical Perspective' *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)* Volume 9, Issue 4 (Mar. - Apr. 2013), p. 45

of the song which was compared with a heavy rain blown to the wall by wind as if it is spraying. Mizo used to drink tea from Chalmers, it became an important beverage of Mizo Christians as they disapproved drinking of *zu* (rice beer). Besides local rice beer, under the colonial administration Mizo were exposed a new type of liquor called *ṭinzu* (tin rice beer)⁷⁵⁰ and a reference of which is found in one of the songs of *Chalmar Zai*. *Thingpui* is a Mizo word for tea, and it may be noted that all the three names given for *Chalmar Zai* were related with tea – Suakpuivungi, consort of the manager of CR Chalmers tea estate; Chalmar, derived from the name of a tea company Chalmers and *Thingpui*, a Mizo word for tea.

*Chalmar leh chalmar a dang mang e,
Keini chalmar lal lai dardawnah hawng e;
Tumsik no mawi a fang del del.*⁷⁵¹
(How different is the beverages of yours and mine,
Mine come through the beer pipe,
From the beautiful beer cup of the *mithan* horn)

*ṭinzu leh ṭinzu a dang mang e,
Nangni ṭinzu Luarbawn thingpui hnahthel ro,
Chhemdaih zu sialin a veichawi che.*⁷⁵²
(How different is the liquor of yours and mine,
Your liquor is made from the dried leaves of Luarbawn,
You blow it cool when served with left hand)

There were two verses which appeared to be composed by imagining as a Christian such as:

*Chawltui zu dawnah mi sawm lo la,
Khawvel parmawi hnutiang ka chhawn tawh dawn e;
Chhandamtun min au ve thangvanah.*⁷⁵³
(Don't offer me a drink,
I am turning way from the pleasure of this world
Saviour is calling me from heaven).

⁷⁵⁰ Came to be known to Mizo through the Gurkhali soldiers during the colonial period and being fermented in a metal box of Kerosene or ghee tin it came be known as *ṭinzu*

⁷⁵¹ B Lalthangliana, Mizo Hun Hlui Hlate, p. 204

⁷⁵² ...

⁷⁵³ ...

*Pathian thuawih zawng ka tum na a,
Zion tlangpui Vanram tual nuam thlen hmain
Chhailai di ngaiin ka kir hne hne.⁷⁵⁴*

(Though I want to be a believer,
Before reaching Zion and pleasurable heaven;
I got back to my sweetheart)

*Pa meuh piangthar zawng ka duai dawn lo,
February thla tahrrik ni sawmpanga an;
Ka sakhming an la e Thangvanah.⁷⁵⁵*

(Being father of the family, I am firmed on my change in the belief
system

On 15 day in the month of February
My name was enrolled in 'heaven')

*Pathian thuawi dawt a puang leh ta,
Inuire hi a thiang lo in ti si a;
Pathianin Mari a uire a.⁷⁵⁶*

(Believers used to tell lies,
You said adultery should not be committed
God committed adultery with Mary).

*Khawvel parmawi zawng ka lawr kim ta,
Ka zawng tawh dawn Chhandamtu Lal nunnema;
Ngaihdamin thangvan ka kai mahna.⁷⁵⁷*

(I have had experienced pleasures of this world,
Now, I am turning to the kind saviour,
So that I maybe in heaven by the grace of his forgiveness).

⁷⁵⁴ B Lalthangliana, p. 202

⁷⁵⁵ ...

⁷⁵⁶ ...

⁷⁵⁷ B Lalthangliana, p. 203

*In chapel kai dar a ri e,
 Ka kai ve lawng, ka di laikhum ni si lo,
 Pawla sawi reng renga nilen chu.⁷⁵⁸*
 (The bell of your church is sounding,
 I am not going there as it is not the bed of my sweetheart,
 I am not to spend the day by talking only about Apostle Paul).

Apart from the *Chalmar Zai*, there was a *Hlabu* (a group of songs with having the same tune) composed in appreciation of ‘zu’ (liquor) as well as to mock the Christians.⁷⁵⁹ *Zu* was banned for the Christians particularly after the first ‘Revival.’ Two songs composed in appreciation of *Zu* to mock the Christians is as below:

*Zu dawn leh zu dawn a dang mang e,
 Nangni zu dawn thingpui hnah nawi, hnah nêmtê;
 Kristian siali a zung huau huau.⁷⁶⁰*
 (How different is our drink,
 Your drink is made of tea leaves, simply soft leaves,
 A Christian maiden is peeing).

*Mithianglim Paula’n a dil lawm ni?
 Chhawm ka nuam e, cherling bel lian vanzawlan,
 Angel nen dawn i, lungrual ten.⁷⁶¹*
 (Didn’t Apostle Paul asked for permission?
 I want to bring a pot of rice beer to heaven,
 There we would drink with the angels).

Rolura thlah Zai, a tune originated from the Sailo chiefs who were the descendants of Rolura, was also a contemporary with these songs, which reacted to Christianity. While the descendants of Rohnaa controlled the northern parts of Sailo territories, the descendants of Lalchera and his son Rolura ruled the southern parts of it. There was a modified tune of *Rolura thlah Zai*, and it was called *Rolura thlah*

⁷⁵⁸ ...

⁷⁵⁹ This group of songs was not given the name of *Zai*.

⁷⁶⁰ RL Thanmawia, *Mizo Hla Hlui*, p. 582

⁷⁶¹ ...

Kaihipen Zai or *Tlangsam Zai*. It was popular among the porters or followers of mapping survey party in 1927.⁷⁶² The survey was called *Tlangsam* in Mizo.

In 1931, the villagers of Tualcheng made a temporary settlement at Lungphunlian so that they could have *jhum* in the forest area called *Sekaih ram*. At this temporary settlement, they composed a new tune of music called *Lungphunlian Zai* inspired by cicada and also known *Lelthang thluk* for cicada was referred as *Lelthang* in Mizo songs.⁷⁶³

The 1930s was a critical and challenging phase in Mizo music history. Many pre-Christian traditional Mizo music style and tune were trying to re-emerge in sync with hymns of English missionaries such as *Hausiampa Zai*, *Lelthangkiuva Zai*, *Tualchepi Zai*, *Zaikungipa Zai*, *Chhawnthangpa Zai*, *Lalbanga Zai*⁷⁶⁴ and *Thanglungnemi Zai*. *Hausiampa Zai*, *Tualchepi Zai* and *Thanglungnemi Zai* had their own styles. Hausiampa (father of Hausiama) was a nickname of Sapchawna of Haulawng village near Lunglei. *Hausiampa Zai* goes like this:

Thlang sappui lallian be ding awm lo,
Lal taikhumpa chhuahtlang bung liai luai hnuaiah,
Thla ch n kawlngo iang a lo chawl e.

(There is none who called the chief sahib to take rest,
Below the banyan tree at the entrance of the village;
He took a rest as if a wingless hornbill).

In the actual act of performing this song it will be sung as:

Thlang sappui lallian be ding awm lo,
Maw be ding awm lo, ding awm, ding awm lo
Lal taikhumpa chhuahtlang bung liai luai hnuaiah;
Thla chan kawlngo iang maw, a lo chawl e,
Lo chawl, lo chawl e.⁷⁶⁵

⁷⁶² C Chhuanvawra, *Hmanlai leh Tunlai Mizo Hlate*, p. 167.

⁷⁶³ ... Cicada is Lelthang in Mizo poetic word.

⁷⁶⁴ These songs were composed after Edward VIII's abdication of the throne as King of United Kingdom and Dominions of the British Empire and Emperor of India.

⁷⁶⁵ C Chhuanvawra, *Hmanlai leh Tunlai Mizo Hlate*, p. 169

Another song:

Vawiin chuan kan tuanna mual ralah,
Pualva indi thla khawng ka hmu Hausiampan;
Len lai leh di zun ka ngai vawng vawng.
(Today, over a mound opposite to my jhum,
I, Hausiampa saw a flying hornbill couple,
It reminded me of my youthful days and sweetheart).

will be sung as:

Vawiin chuan kan tuanna mualralah,
Maw mualralah, mualral, mualralah
Pualva indi thlakhawng ka hmu Hausiampan;
Len lai leh di zun maw ka ngai vawng vawng,
Ngai vawng vawng, ka ngai vawng vawng.⁷⁶⁶

Tualchepi was also known as *Chhawnthangnu* (mother of *Chhawnthanga*), and thus the song was also called *Chhawnthangnu Zai*. An illustration of the style may be given as below:

Hmanah pipu tawnah nem si lo,
Thingpui lenbuang phurh hlan an siam leh dawn e;
Sai a nem duai duai e, Vai tawnah.
(Wild animal in the olden days
Now, it is going to carry logs
The elephant is under control, it is obeying the master)

will be sung as:

Hmanah pipu tawnah nem si lo,
Thingpui lenbuang phurhhlan an siam leh dawn e;
Sai a nem duai duai e, Vai tawnah,
Sai a nem duai duai e, Vai tawnah,
Thingpui lenbuang phurhhlan an siam leh dawn e;
Sai a nem duai duai e, Vai tawnah.⁷⁶⁷

⁷⁶⁶ ...

⁷⁶⁷ C Chhuanvawra *Hmanlai leh Tunlai Mizo Hlate*, p. 175

Repetition of the last line is essential in this singing, then, continued with the second and third lines. From the repetition of the lastline, the tone rises, and because of that higher tone it was also referred as *Hawrhzawk Zai*.⁷⁶⁸ The song in the illustration was about elephant and the mahout, the composer expressed her amazement over the plain people's skill and talent to control such a big animal.

The style of *Thanglungnemi Zai* may be illustrated as:

A song:

Hei zawnz zawnz zai vawra tel lo chu,
Va ko ula chhai lai vawngpui lenchawm nen;
A tel lo parte tikhuanuamtu

(Still missing in an inclusive singing get together like this,
 Call her out with the beating drum,
 She is not present, who made us happy)

will be sung as:

Hei zawnz zawnz zai vawra tel lo chu,
Hei zawnz zawnz zai vawra tel lo chu,
Va ko ula chhai lai vawngpui lenchawm nen;
A tel lo parte, A tel lo parte, tikhuanuamtu
Awi maw Thanglungnemi, awi maw
Thanglungnemi pari tel lo chuan.
Va ko ula chhai lai vawngpui lenchawm nen;
A tel lo parte, A tel lo parte, tikhua nuamtu
Awi maw Thanglungnemi, awi maw
Thanglungnemi pari tel lo chuan.

During the World War II some Mizo youths joined the Assam Regiment, the Assam Rifles, the Burma Army, the Indian Army Medical Corps and other services including the Lushai Scout Corps. Some songs evolved on the Mizo youth's participation in the war with a new form and style based on *Tlanglam Zai* or referred to by Mizo Christians as *Mizo Zai* or *Khawvel Zai*. The songs were known as *Japan Run*

⁷⁶⁸ ...

Zai, mostly composed by the participants in the war. Besides, the Mizo participation in the military and allied services there was the 'V' Force as a defence mechanism for Mizoram as well as to collect intelligence. It has two categories A group and B group. The former was to collect information and pass it to the authority while the latter was designed to counter emergencies with weapons. Songs composed on this 'V' Force were known as *V Force Hla*.

After the World War II composition of songs in *Mizo Zai* was practically given up except *Politik Hla* (Songs of Politics) and *Ramthar Zai* of *Lalpa Kohhran Thar* (New Church of God), a Christian sect which deviated from the Presbyterian Church in the aftermath of the fourth 'Revival' in Mizoram. There was a strong tendency to deviate from the church authority during this 'Revival' and a new sect *Lalpa Kohhran Thar* with Khuangtuaha as the leader was one of the outcomes of such tendency. The cult contested the disapproval of *Mizo Zai* by the church. They revived *Mizo Zai* with a new nomenclature, *Ramthar Zai* that was started by Tlira and his followers. Khuangtuaha and his brother Chana, who later succeeded Khuangtuaha as the leader of this sect, were of the opinion that apart from the new style of western hymns, the Mizo style should be permitted in the church.⁷⁶⁹

When India was about to get independence, there were two conflict opinions in the ranks of the Mizo Union party whether to join India or to try for other option. The group who were in favour of India captured leadership of the party and those who wanted to opt out of India broke away from the side. Some songs were composed in the tune and style of *Tlanglam Zai* by these two rival groups to mock each other using these songs. The songs were known as *Politik Hla* (songs of politics). But, the songs were not sang popularly and mostly ended up in writing of the lyrics.⁷⁷⁰

From the mid-1920s the Mizos started to compose secular songs in the existing tune of the English songs. In the meantime, western music instruments such as violin, Hawaii guitar, Spanish guitar and other instruments came along with the gramophone. Through the gramophone, known to the Mizo as *Thingrem zaithei* the Mizo youths were provided access to contemporary music. The younger generations showed interest in

⁷⁶⁹Lahliri w/o Chana, Baktawng, interviewed on 24 March 2014. She was 82.

⁷⁷⁰R Vanlawma, *Ka Ram leh Kei (My Country and I)*, p 139

this new music. At the same time, Christianity was gaining ground very fast with the 'Revivals.' By 1941 the majority of Mizo were already Christian while the church was strongly opposed to the songs of pre-Christian Mizo style. Moreover, during the World War II some Mizo youth, more than 3500 were enlisted in the different services. The enlisted youths on their return, having had their exposure took an interest in the western contemporary music, and they easily influenced the society. The pre-Christian Mizo music, particularly the community singing with rice beer drinking bouts, was confined to the older generation while the new generation, the youths took to the music emerged from Christianity and interaction with the outside world. Such being the situation there was *Chanchintha Dak Zawn* (jointly carrying of the gospel mail), after which community singing of the pre-Christian Mizo style was no longer a common scene or practically disappeared in the Mizo villages.⁷⁷¹ Thus, '*Mizo Zai*' came to be confined to a few sections of the people such as *Thiangzau* and *Lalpa Kohhran Thar* who had deviated from the church discipline during the fourth 'Revival.'

In collaboration with the Young Lushai Association (now Young Mizo Association) and the Presbyterian Church of Mizoram during the *Chanchintha Dak Zawn*, books on Christianity such as the Bible and other Christian literature were collected and packed into wooden boxes, then sent to the Mizo cognate groups in Chin state of Myanmar. The Mizo much appreciated it in general, and many villages requested for the box to be brought to their villages so that they could participate and contribute to the initiative.⁷⁷² In many settlements, young men and women with local church leaders received the box, and it took a character of 'Revival' as the reception was accompanied by singing. Animals were killed in celebration like '*ai*' of *Puma Zai* but now called as *Pathian Chawimawi* (to exalt God). There were incidences that the box stayed for as long as a week in some villages.⁷⁷³ The first batch was flag-off from Mission Veng Church at Aizawl on 20 July 1946, and other batches were also sent in 1947. The first batch was with 18 boxes while in the second batch it increased to 300 boxes.⁷⁷⁴ As it was taking the nature of 'Revival' and in the words of Zairema, "all sorts

⁷⁷¹ Hrangthiauva & Lal Chungnunga, op. cit., p. 311.

⁷⁷² R Vanlawma, *Ka Ram leh Kei (My Country and I)*, 2nd Impression, Aizawl, Zalen Printing House, 1972, pp. 81-82

⁷⁷³ Vanlalchhuanawma op. cit., p. 441

⁷⁷⁴ 'Chanchintha Dak Bawm alo haw,' <http://dawrpuiweng.blogspot.in/2010/09/chanchintha-dak-bawm-alo-haw.html>, 02 September, 2010 (accessed 14 September 2011)

of superstitious healing and divine properties attributed to the boxes.”⁷⁷⁵ In 1948 the mail was stopped as a project for the many strange claims and rumours created out of the correspondence appeared unsuitable for the church.⁷⁷⁶ Instead, *Harhna Hruaina* (Guide/Manual to the Revival) was issued by the church in 1949 which annoyed many revivalists. Participation in the *Chanchinṭha Dak* seemed very inclusive, and its endeavours visited all the villages between Aizawl and Champhai (the border town before reaching the Chin Hills, Burma) and most of the villages on the eastern side of Mizoram. Thus, the *Chanchinṭha Dak Zawn* may not be a factor in the disappearance of *Mizo Zai* in western and southern Mizoram, but it was a powerful distraction for *Mizo Zai* in the northern and eastern Mizoram.

5.5 Conclusion

Music played a vital role in the Christianisation of the Mizo. There were unprecedented growths of Christianity during the ‘Revivals’ which were based on community music activity. The Revivals as a means of Christianisation detached the Mizo from their belief system but immensely contributed in the adaptation of Mizo culture into Christianity where music played a very significant role. In the second ‘Revival’ *Khuang*, the most important pre-Christian Mizo music instrument was incorporated by some Christians. There was no official resolution or instruction from the church about the use of *Khuang*, but the attitude of the missionaries made the local churches hesitate to adopt it. In the third ‘Revival’ it was adopted openly and widely as the church leadership had no other option but to accept it. Emergence of *Lengkhawm Zai*, a new Mizo music as a synthesis of music introduced by the missionaries and the pre-Christian genre, was possible because of *Khuang*. While accepting the new belief system introduced by ministers, the Mizo could not wholly detach themselves at once from their pre-Christian (pagan) worldview and cultural fabrics. As a result of the interaction between the pre-Christian Mizo culture and that of the West, new musical style or genre such as *Lengkhawm Zai* eventually evolved. Thus, in the words of Eric Hobsbawm, a new tradition was invented.⁷⁷⁷ It is a recent origin, but for its

⁷⁷⁵ Zairema, *God's Miracle in Mizoram: A Glimpse of Christian Work among Headhunters*, Aizawl, Synod Press & Bookroom, 1978, pp. 38-39

⁷⁷⁶ Vanlalchhuanawma, op cit., p. 443, he cited Upa Vanlallawma, one among who plan and took initiative steps for the mail.

⁷⁷⁷ Eric Hobsbawm, 'Introduction: Inventing Traditions' in Eric Hobsbawm & Rerence Ranger (eds), *The Invention of Tradition*, Cambridge, United Kingdom, Cambridge University Press, 1983, p. 1

embeddedness in Mizo culture, *Lengkhawm Zai* appeared to be and often regarded as existed even before the coming of Christianity, whereas it was a product of Christianity. *Lengkhawm Zai* with *Khuang* became an indigenously developed Mizo Christian music and became a symbol for the Mizo Christians. From the *Lengkhawm Zai*, Mizo youths invented *Kaihlek Zai*, an exclusive music for them. In spite of the absence of official resolution from the church leadership, at the local level, the church actively displayed its displeasure with this style of singing, and strict compliance of Christian behaviour insisted from its members against *Kaihlek Zai* which ultimately rendered it as a secret song of the youths.

The pre-Christian Mizo music continued to flourish, and a new style came up when Christians were still a minority among the Mizo. But after the 1930s no new style in *Mizo Zai* appeared while the fourth 'Revival' resulted in more than 60 per cent of the Mizo to embrace Christianity. The political songs of *Tlanglam Zai* were composed in the second half of the 1940s. A complete change is found in the domain of songs, for the first time songs were composed as if these were not to be sung. Mostly *Tlanglam Zai* were ended with text record may be because of these lyrics are far away from both parties (Christians and non-Christians) members' outlook. The youth changed their taste through global connections. They built their passion of music with contemporary western music which they accessed through the gramophone and their exposure during World War II. They even made western musical instruments on their own. *Kaihlek Zai* composed in the second half of the 1940s and 1950s were no longer secret songs of the youth but political songs. *Mizo Zai* then confined only to small sectarian groups who deviated from the church. By the end of the 1940s, *Mizo Zai* was disappearing, and the youths were adopting western origin music. Thus, *Khuang* as a Mizo music instrument became exclusively attached only to Christian songs. For instance, *Khawharlenpui*, a get together in consoling a bereaved family is not an activity of church, but the songs sung were Christian songs usually songs of *Lengkhawm Zai*.

Chapter 6

Globalisation and Mizo music

Globalisation is a process that cuts across the boundaries of nations, cultures and societies privileging a move towards broader integration of the world and facilitating interdependence moving towards a global culture.⁷⁷⁸ The process is driven economically by trade and international investments, technologically by information technology and mass media entertainment, and also by the very human activity such as cultural exchanges, migration and international tourism. Music, food, clothing, etc. are not confined to a particular culture but shared internationally. There was a massive transformation in the global economy and connections as well since a new form of long distance sea trade was introduced by the Iberian Peninsula powers. Since the second half of the 15th century, European plant and mineral hunters explored countries, whether in African Continent, Asia, or the New World, trade and commerce, occupation, colonisation and struggle for independence were gone through this common but vicious process of colonialism.⁷⁷⁹ Colonialism opened the boundaries of colonised countries and linked to the economy of the home country as a source of raw material or good as well as market. Christian missionaries usually followed colonialism.

One way connection which led to partly distancing Mizo communities from other parts of the world was ended with British India colonial occupation of Mizoram in 1889-90. Within very few years, Christian missionaries indirectly joined the colonial force which led to upside down changed of Mizo's understanding on religion. One of the manifestations of the change was music which has strong affinities with religion; there evolved *Lengkhawm Zai*, a new Mizo Christian music as a fusion of western

⁷⁷⁸ Kailash C Baral, 'Globalization and Tribes of Northeast India,' *Indian Folk Life*, Serial No. 22, July 2006, p. 3

⁷⁷⁹...

hymns introduced by Christian missionaries and the pre-Christian Mizo music. Besides colonialism and Christianity, in the 1990s there was economic liberalisation in India which affected all aspects of life, including music. As India opened up its market to be accessible for multi-national companies and corporate entities it has become much more comfortable to access western originated music. This chapter deals with how the Mizo received and practised western originated music from colonial to contemporary times.

6.1 New songs and instruments

Christian missionaries by introducing Christian hymns to Mizo brought the new structure of songs in the western style. The composition of songs other than hymns in the style of western songs appeared as early as in the first decade of the 20th century, and Mizo learned it within a short period. Mizo songs composed in the new style can broadly be divided into three categories such as *Ramngaih hla* – songs of patriotism and nationalism; *Lengzem*– songs of love and romance; and *Hla lenglawng* – songs of different subjects including humour, etc. With the coming of these types of songs the new songs of the religion introduced by the missionaries and composed in western styles came to be known as *Pathian hla*. The earliest song in a western style other than hymn was *Mizo kan ni lawm ilangin* (let us be happy for being Mizo), a patriotic song composed by a Christian missionary Edwin Rolands (Zosaphara) in 1902.⁷⁸⁰ Two songs composed by Thanga (one of the early Mizo Christians) such as *Mizoram, Mizoram ka thlahlel che* (Mizoram, Mizoram, I long for you) and *Mizo fate u finna zawng ula* (Mizo people, seek for knowledge and wisdom) followed.⁷⁸¹ Besides, these patriotic songs, there was Vankhama's⁷⁸² *Aizawl*, composed in participating a song writing competition organised under the initiative of Pastor Sena in 1924.⁷⁸³

After these developments, love songs were introduced in Mizo music in the 1920s. Durra Chawngthu, a student of Bachelor of Engineering at Government Engineering College, Howrah, composed a love song in western style in 1926, it goes like this, '*Kan intawhna lamkawiah,*' (*Tleitirah tleitiri*) (the road/track where we met) in the tune of *Maxwelton's Braes are Bonie*. It was the beginning of Mizo love or

⁷⁸⁰B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, p 579

⁷⁸¹ ...

⁷⁸² Photo 22. Vankhama who introduced violin to Mizo

⁷⁸³Darchuailova Renthlei, *Vankhama Hlate (A critical Study)*, 2nd Edition, Aizawl, The Author, 2008, p. 36

romantic songs in a new style called *Lengzem*. This style of song composition, fusion with existing western tunes with Mizo words was favourite for some time. It was a kind of cut the English words and paste the Mizo words in vocal track whereas not disturbing all other music and sound tracks. However, since 1932, Mizo started composing songs in the western style (style of the west) but not in the current tune. When Lalţanpuia of Sialsuk composed *Zatlang lawi ang sakhming khuavel kan thang tur hi* (our love relationship is now going to be publicly known) in August 1932 and Lalzuithanga composed *Lungrukah duhthu aiang sam ila* (In my secret aspirations) in the same year.

Vankhama, a renowned Mizo composer and musician, started his career composing Mizo songs based on existing western tune till the first half of the 1930s. Later on he switched over to a completely new pattern of song composition. In 1935, in place of cut and paste format, he composed a complete Mizo song influenced by western music style, that was *Chhawrthlapui eng thangvan han thliri* (when I have a look at the bright moon).⁷⁸⁴

Serkawn Boys Middle School, a missionary school of the Baptist Missionary Society organised an annual musical concert called ‘Serkawn Concert’ from 1932 to 1946. Teachers composed songs and wrote dramas to be performed by the students. Songs on different themes such as patriotism, nature and appreciation of Mizoram, ballad, elegy, lullabies and humour were composed while ode and satire were found in the songs too. The songs such as *Virthlileng* (Soft breeze), *Ṭo haw* (The spring rain), *Nghilhni a awm lovang* (That could not be forgotten), *Tlaini kawl a liam* (When the sun sets), *Pipu Chhuahtlang* (The village entrance of ancestors), *Aia upate zahthiamin* (Respect the elders), *Zo khal zai* (Prayer for success in hunting), *Ka chun sakhmel* (My mother’s face), *Mim ang pianna* (Place of birth), *Kan chhuahtlang thing lenbuang* (Beautiful tree at the my village entrance), *Loneitute hla* (Song of agriculturists), *No mawi* (Beautiful cup), *Val uangthlawn* (The proud guy but coward in reality), *Zoram awihna* (The beauty of Zoram), *Furkhawthiang* (Clear atmosphere after the rain) etc. were composed for these concerts. There were 84 songs in total.⁷⁸⁵

⁷⁸⁴Vanhlpuii interview, 20 June 2013

⁷⁸⁵Tuangtea Lusei, ‘Serkawn Concert literaturea sulsutu a nihna leh a tangkaina,’ *Tungchaw* (web blog) 17 May 2017, <http://tungchawlusei.blogspot.in/2017/05/serkawncconcertliteraturesulsutu.html>, (accessed 1 June, 2017)

Lalhmingthanga Colney, an alumini of this school, participated in last concert held in 1946 expressed his experiences with ‘Serkawn Concert’ that since the church was very strict against the Mizo pre-Christian styles of songs and *Kaihlek Zai*, the Baptist Missionaries might have thought that there should be songs other than gospel songs which is convenient to be sung for the youths.⁷⁸⁶

The composition of songs in western styles and the adoption of western music instruments came simultaneously. The missionaries working in the northern Mizoram brought mouth organ and other organ music instruments, and they tried to teach student in their school how to play those music instruments. But the students were not keen to learn about the instrument except one Dengkunga who can play the harmonium.⁷⁸⁷ From the 1920s the Mizo took up popular western music when Vankhama brought on his return from the Scottish Church Collegiate High School, Calcutta a violin to Aizawl in 1926.⁷⁸⁸ With his friends namely Nghaka, Ronald Roy Diengdoh, John and Khawtinthanga, they learned violin with the help of the gramophone. By this time the Hawaii Guitar reached Mizoram and musicians were keen to adopt it. A colonial official, Kevichusa Angami, who was very good in violin, joined them. They formed a musical band called ‘*Fawmchawp Pawl.*’ The group even procured a piano.⁷⁸⁹ They add the Double Bass to their list of instruments, then *hihat* (two cymbals) and snare drum.⁷⁹⁰ The group performed music at different meetings and conferences in and around Aizawl town.⁷⁹¹

By 1930, some young men from Durtlang village made violin and Hawaii Guitar by themselves. Thanga who had a great interest in playing Hawaii Guitar made a local guitar later it was known as *Thang-ṭingṭanga* (Thang-guitar).⁷⁹² Youths of other localities in Aizawl such as Mission Veng, Kulikawn and Thakthing too made the

⁷⁸⁶Lalhmingthanga Colney, ‘Serkawn Concert: A Tobul leh a kalphung’ in Zoramdinthara, Enid H Lalrammuani & H Laldinmawia (eds), *Hla Mawi Kutpui: Serkawn Concert (A Literary Approach)*, Aizawl, TM Offset Printers, 2017, p 14

⁷⁸⁷Tlanghmingthanga K, op. cit., p. 154

⁷⁸⁸ ibid., p. 155. He was a student of Mrs Margaret Sandy and Katie Hughes at the Lower Primary School in Aizawl and was keen to learn tonic solfa. He went Calcutta to continue his education, there he came into acquaintance with violin and took interest in it.

⁷⁸⁹ ibid., p. 154

⁷⁹⁰Laltlanthanga Pachuau, ‘Zo Rimawi 1900-1975,’ writtened document.

⁷⁹¹ R Lallianzuala ‘Tunlai Mizo Rimawi Hmanraw Ching chhuaktute,’ in R Lallianzuala (ed), *Thu leh Hla Kutpui Souvenir*, Aizawl, Mizo Writers, Association, 1990, p 44

⁷⁹²Tlanghmingthanga K., op. cit., 156

instruments by their own and organised themselves as musical bands. In the following years, the Hawaii Guitar became very popular in Mizoram.⁷⁹³ Spanish Guitar too was brought to Aizawl by Lalthlamuana of Kulikawn in 1936.⁷⁹⁴ It was already known and popular with the Mizo students in Shillong, Meghalaya. Within a brief period, it became a common musical instrument, and the Mizo youth were able to make it by themselves.⁷⁹⁵ The *Fawmchawp Pawl* changed the group name as *Tingtang Zaipawl* with the coming of Spanish Guitar.⁷⁹⁶ Ukelele was also once popular among the Mizo youths. It was the Mizo students in Shillong who had shown interest in Ukelele for the first time, but noticeably R Zuala who brought it to Aizawl in 1938.⁷⁹⁷ In the list of instruments of Mizo youths Mandolin included.⁷⁹⁸ Orchestra was very popular among the youths of Aizawl and Durtlang from 1937 till the end of World War II.⁷⁹⁹ When the World War II broke out some youths participated in the IAMC (Indian Army Medical Corps), Lushai Scouts, etc. and according to one Tlanghmingthanga K, even the vibrancy of music was at its low.⁸⁰⁰

The youths enlisted in colonial services had a chance to interact with their counterparts from England and other parts of the world in Warfield and thus they acquainted with western music.⁸⁰¹ War was ended in 1945 and the Mizo youths came back home and started singing western music. But they did not form any new musical band.⁸⁰² Even Vankhama did not revive his *Tingtang Zaipawl* though he often played with a circle of friends, sometimes they were joined by the participants of the World War II. Those still in the defence service after the war also joined the singing parties when they were on leave.⁸⁰³ According to C Lalkhawliana, a musician, journalist and politician, the Assam Regiment in Shillong invited Mizo World War II veterans to

⁷⁹³ ...

⁷⁹⁴ ...

⁷⁹⁵ R Sangkawia, interview 20 January 2017

⁷⁹⁶ R.L.Thanmawia, Music for Peace : From Mizo Aspect, *Kafla (An International journal of Art, Literature & Culture)*, Summer 2010, p. 50 (pp 45-54)

⁷⁹⁷ Tlanghmingthanga K, op. cit., p. 156

⁷⁹⁸ Laltlanthanga Pachuau, op. cit.

⁷⁹⁹ ...

⁸⁰⁰ Tlanghmingthanga K, op. cit. p. 124; the recorded number was 3551

⁸⁰¹ Vanhlupuii, 'Music: A channel for Peace,' written document.

⁸⁰² Tlanghmingthanga K., op. cit., p. 124

⁸⁰³ Vanhlupuii interview on 20 June 2013

perform singing in their official functions. Thus, they significantly contributed to the development of Mizo music in the western model.⁸⁰⁴

The Spanish Guitar, when brought to the notice of the Mizo was celebrated and even indigenised by giving a Mizo name *ṭingṭang*. The Mizo youths replicated it by using a soft tree called *Thlanvawng* [*Verbenaceae (Gmelina arborea)*]. Local made Spanish Guitar became the most popular music instrument for the Mizo while the earlier instruments such as violin, ukulele etc. were virtually disappearing from the public scene.⁸⁰⁵ Superintendent of the Lushai Hills organised a guitar making competition in 1945 and Sanghluna of Bazar Veng, Aizawl won the first prize.⁸⁰⁶ Interestingly, a Mizo renowned composer Rokunga was known for his attachment to Spanish Guitar, and his eldest daughter Zairemthangi (which meant one who harmonises songs) was given a nickname *ṭingṭangi*.⁸⁰⁷

The Mizo youth's exposure to the outside world during the World War II; the composition of Mizo songs in western styles; and wide adoption the Spanish Guitar led to the origin of a new Mizo singing style called *Leikapui Zai*. It retains the old Mizo melodic tune but rendered in new western styles and inclined to the pop-country music genre.⁸⁰⁸ It was common for young men to get-together at night at a convenient place on the streets or a bachelorette's house and informally sang songs with the Spanish Guitar.⁸⁰⁹

With *Leikapui Zai* a number of songs known as *Lengzem hla* were composed and it became the most popular type of songs.⁸¹⁰ But, the church did not easily accept this new kind of songs⁸¹¹ although their opposition was not strong as in the case of *Kaihlek Zai*. Composers of *Lengzem hla* were no longer afraid of claiming authorship of such new song. In such situation, there was an issue in the Young Mizo Association

⁸⁰⁴ C Lalkhawliana, interview on 17 July 2013

⁸⁰⁵ Tlanghmingthanga K, op. cit., p. 124

⁸⁰⁶ *ibid.*, p. 125

⁸⁰⁷ Chhuanliana BVT, interviewed 20.09. 2011

⁸⁰⁸ H. Lalchhandama, interview on January 28, 2014.

⁸⁰⁹ R Sangkawia interview 20 January 2017 *cf* Tlanghmingthanga K, op. cit., p. 71

⁸¹⁰ B Lalthangliana, *India Burma leh Bangladesh-a Mizo Chanchin*, p 578

⁸¹¹ *ibid.*, p 581

(YMA),⁸¹² particularly in their local branches at the village level, in short listing type of songs to be performed in their functions to avoid criticism from the church.⁸¹³

To release this burden in 1947, YMA organised a competition on composing of songs. YMA announced their aim was to evoke ethnic consciousness while avoiding the censure from the church. There were 19 participants. Rokunga won the first prize for his song *Ro min relsak ang che* (please be with us in our decision making). Later, Rokunga composed many other patriotic songs such as *Tho la, i kein ding rawh* (get up and stand up on your feet) in 1948, and he became one of the most favourite Mizo song composers. Since the YMA was established at the initiatives of the Christian missionaries and led by many powerful individuals from the church, it encouraged its members to compose songs which would not conflict with the church discipline.⁸¹⁴

When the Mizo National Front (MNF) started a political movement for independence of Mizo, songs of patriotism and nationalism played a significant role in the mobilisation of the movement as well as propagation of the ideology. A marching song composed by Rokunga, *Harh la! Harh la! Zoram i tlai ang e* (Wake up, wake up, Zoram, lest, you could be late) and Lalŕanpuia's *Kan ram hi kan ram a ni* (It is our land, ours) inspired the youths.⁸¹⁵ Lalŕanpuia composed another song which inspired the MNF movement *Indipenden kan Zoram tan* (Independence for our Zoram). Lalŕanpuia composed both songs in 1964.⁸¹⁶ Singers were invited to political rallies to perform these type of songs to awaken the nationalistic fervour. A well-known Mizo singer and top grade artiste of All India Radio, Vanhlupuii said that she used to be invited to sing in political rallies of Laldenga, president of the MNF.⁸¹⁷ Siampuii Sailo also said that

⁸¹² YMA was founded as YLA (Young Lushai Association) on June 15, 1935 and changed as YMA (Young Mizo Association) in 1947.

⁸¹³ C Rokhuma, interview on October 10, 2011

⁸¹⁴ C Vanallawma, *YMA History 1935-1996*, Aizawl, New Aizawl Press, 1998, pp 25, 29

⁸¹⁵ Chhawnthanga, 'Mizoram Huntawng' in Mizoram Upa Pawl (General Headquarters), *Rambuui lai leh Kei* Aizawl, MUP General Headquarters, 2011, p. 60.

⁸¹⁶ Lalzuiliana, *Sialkhawpui leh Awmhar Champion Lalŕanpuia*, Aizawl, Lalhunsangi, 2012, pp. 102-104

⁸¹⁷ This artiste started to sing in the political meetings of United Mizo Freedom Organisation (UMFO) as early as in 1950 when she was only four years. Her father was a supporter UMFO political party, known in Mizo as Zalen Pawl (literally freedom party) and he used played violin for her song in those meetings.

she performed at a political rally of the Mizo National Front at Theatre Hall, Aizawl in 1964 and sang the songs composed by Lalţanpuia.⁸¹⁸

“Marching song composed by Rokunga, ‘Wake up! Wake up!! Zoram, lest, you could be late’⁸¹⁹ really inspired the youth,” observed Ch Saprawnga,⁸²⁰ an early Mizo politician and leader of the Mizo Union, the ruling political party in the Mizo District Council when MNF started the movement. One of the founding members of MNF, C Hermana also wrote that the MNF held a public meeting at Aizawl Theatre Hall three days before India’s Republic Day in 1962 to announce their plan not to participate in the celebration. In the function a singer K Thansiami sang, *Tho la, i kein ding rawh* (Get up and stand up on your feet) and there was pin drop silence followed by sounds of applause.⁸²¹

6.2 Exposure for Mizo singers – Choral Music

Christian missionaries introduced choral music and with this music Mizo youth got their first opportunity to the outside world. It was introduced in Mizoram as part of church music, but the Mizo later on expand it beyond the church such as YMA Zaipawl (YMA choir), Leprosy Mission Choir, BSI (Bible Society of India) Choir, Aizawl Football Club Choir and other independent choir groups. In the early years, Mizo called choir as *Hla shak mawi* (beautiful singing).⁸²²

The earliest Mizo performance of choral music was organised at the Mission Veng Church in Aizawl on the night of 25 December 1912. It was also the first celebration of Christmas involving public, and some entertainment items followed. According to a report in January 1913 issue of *Mizo leh Vai Chanchin Bu*, the gathering crowd was estimated to be around 600 which was large for the Mizo population of the time.⁸²³ The choir presented seven songs such as *Be-ram-pu-te beram venga* (While the shepherds are keeping their sheeps); *Fa-pa kan beishei ber a kha* (The son that we are expecting); *Mi-hring zing-a a lo-kal* (He came to the humans); *Kal-vari-a hma ngai lo lang kha* (Love which appeared in the Calvary); *Be glad in the Lord and rejoiced*; *A*

⁸¹⁸Siampuii Sailo Interview 18 August 2011

⁸¹⁹‘*Harh la! Harh la! Zoram i tlai ang e.*’

⁸²⁰ Ch Saprawnga, *Ka Zinkawng*, Aizawl, Synod Press, 1990, p. 196

⁸²¹ C Hermana, *Zoram Buai Lai Khan*, Aizawl, The Author, 2015, pp. 22-23

⁸²²C Thansiamia, ‘Mizorama Zaipawl ʔobul leh hunhmasa lam’ in Lalhmingmawia (ed) *Haleluia!*

(Mission Veng KohhranZaipawl Centenary Souvenir), Aizawl, Mission Veng Kohhran, 2012., p. 11

⁸²³Lianhmingthang, ‘title page lost,’ *Mizo leh Vai Chanchin Bu*, January 1913, p. 9 (ATC Archives)

sinner and the song and one more English song which seemed to be *Merry merry, merry Christmas chime*. In the report, it was written as “18. Round 4 parts a thu nen, Thlan te shak tur” which meant that the eighteenth item of the programme was to be presented by the ‘chosen ones.’ Right now identification of title of the song is near impossible, but Laltluangliana Khiantge in his *Kristian Thalai Pawl Chanchin* wrote the choir presented *Merry, merry, merry Christmas chime*⁸²⁴ which was the only English song not mentioned in the report of *Mizo leh Vai Chanchin Bu*. In another account, *Merry, merry, merry Christmas chime* was presented in 1913 Christmas celebration.⁸²⁵ The members of the choir were 20 males including a European missionary, DE Jones and 12 females. The choir conductor though not specifically mentioned seemed to be C Rozika.⁸²⁶

A Christian missionary Dr Peter Fraser’s wife, Mary Fraser (Mary Catherine) was a singer and musician, under her guidance the Mizo started learning the song *Halleluiah Chorus*.⁸²⁷ Margaret Sandy, wife of FJ Sandy, taught tonic solfa to Mizo in school. She was well versed with tonic solfa. In 1913 the youths of Phulpui village used to practice a song, *A chhuak malsawmna tam* (Many blessings came from Him) with Upa Dorikhuma as their leader.⁸²⁸ By 1915 there was a choir group at Aizawl with 50 members.⁸²⁹ FJ Sandy and his wife Margaret Sandy organised a Welsh type of *Cymanfa Ganu*,⁸³⁰ a singing festival in September 1917. The festival involved the congregation in a series of meetings for practice singing under a competent conductor.⁸³¹ Thus, choral tradition was established in Mizoram. In 1917 when the Lushai Labour Corps were leaving native place for France a choir group performed a few number of songs at *Lammual* ground.⁸³²

⁸²⁴Laltluangliana Khiantge, *Kristian Thalai Pawl Chanchin*, Aizawl, Synod Publication Board, 1993, 77

⁸²⁵C Thansiamia, op. cit., p. 12

⁸²⁶LN Tluanga, ‘Mizorama Zaipawl hmasa ber Mission Vengah,’ in Lalhmingmawia (ed) *Haleluia!* (Mission Veng KohhranZaipawl Centenary Souvenir), Aizawl, Mission Veng Kohhran, 2012, p. 8

⁸²⁷C Thansiamia, *Khawvel Hriatah – Mizote Part I (Mizo Zaipawl 1929-1976)*, Aizawl, C Thansiamia, 2010, p. 1

⁸²⁸Laltluangliana Khiantge, op. cit., p. 77

⁸²⁹...

⁸³⁰ Literally it is Singing Festival. Welsh festival of sacred hymns, sung with four part harmony by a congregation, usually under the direction of a choral director. The festival takes place in virtually every village and town in Wales, except for parts of Monmouthshire and south east Wales.

⁸³¹Vanlalchhuanawma, op. cit., p. 271

⁸³²The Assam Rifles Ground in Aizawl

After the Sandys, Miss Katie Hughes (Mizo called *Pi Zaii*) continued the choir music school. She reached Mizoram in 1924. When she reached Mizoram in 1924, Mizo Christians, in spite of the reservations of the missionaries, adopted *Khuang* and songs of *Lengkhawm Zai* in church domain. It was also the time when *Kaihlek Zai* was very popular and the Mizo church was working hard to suppress it. During this crisis period she formalised Mizo Choir. In 1926 the choir was known to perform in the pastorate conference at Lungdai village.⁸³³

A significant landmark in Mizo choral music must be the Sylhet Synod during 6-8 March in 1929⁸³⁴ where Mizo choir presented songs such as *Worthy of the Lamb*, *Halleluiah Chorus* and *Rock of Ages*.⁸³⁵ The Sylhet Synod included the Presbyterian Churches of Khasi and Jaintia Hills, Sylhet and Cachar Plains, North Cachar Hills and the Lushai Hills. A Ralla Ram, an important leader of the Church of North India (CNI) also attended the Sylhet Synod. He made arrangements so that the Mizo choir could have a tour in northern and northwestern India including Lahore (now in Pakistan). In 1933, after four years of preparation; they toured Kolkata, Patna, Benares, Kanpur, Allahabad, Shahjahanpur, Bareilly, Moradabad, Delhi, Dehradun, Saharanpur, Ludhiana, Lahore, Meerut and Agra. They spent Christmas in Allahabad, and the Calcutta Broadcasting Studio recorded their songs.⁸³⁶

During the World War II some Mizo youth joined Indian Army Medical Corps (IAMC). Choral music was in a state of dormancy. But, at the end of the war, Middle Anglo-Vernacular Schools were established at different villages in Mizoram. The schools were under the supervision of the Christian missionaries. Tonic solfa was taught to all teachers from each school. And this initiative contributed significantly to the development of Mizo interest in music, particularly in the choral.⁸³⁷ A new singing style called *Solfa Zai* evolved as a result of the popularity tonic solfa. It was a community singing with *Khuang* but different from *Lengkhawm Zai* for the songs were sang with different parts as in the choir.

⁸³³Rev Chhuahkhama Pastorate

⁸³⁴C Thansiamia, *Khawvel hriatah Mizo te I (Mizo Zaipawl 1929-1976)*, p. 4.

⁸³⁵Tlanghmingthanga K, op. cit., p. 65

⁸³⁶C Thansiamia, *Khawvel hriatah Mizo te I (Mizo Zaipawl 1929-1976)*, p. 17

⁸³⁷Tlanghmingthanga K, op. cit., p. 72

In 1963, the Assam Christian Council⁸³⁸ received a proposal from National Christian Council to send a choir to visit churches in south India. The choir members were supposed to be consisted of different Synods of the Presbyterian Churches in Northeast India. However, the idea was not practical and the responsibility fell on the Mizo Synod.⁸³⁹ Thus, Zaipawl Committee (choir committee) was formed with Rev. Zairema as the convener and Rev. Lalthanmawia as the conductor. The choir left Aizawl on the Christmas Eve of 1963 and reached back on 10 February 1964. When the choir returned to Mizoram, the Kerala Christian Council sent ` 500 as a token of appreciation. However, the Mizo Synod sent back the money and requested the said authority to make an arrangement of Rosewood Shield trophies instead of the cash. The idea was to organise choir competitions using the Rosewood Shield as trophy. Accepting the request, the Kerala Christian Council sent 12 shields. They distributed trophies one each to the Presbyteries of the Mizoram Presbyterian Church, one for the churches in the Aizawl town and two for the Baptist Church of Mizoram. However, due to the Mizo National Front movement and disruption of normal life with the outbreak of armed hostilities in 1966 the competition could only be started in 1969 and continued till 1975. From 1975 another competition for the Pastorates was started and continued till 1993. In these competitions, *Lengkhawm Zai* was included to promote uniformity of its style.⁸⁴⁰ There were regional differences in the tunes and styles of the songs of *Lengkhawm Zai*.

The choir, after their returned, paid a visit to Lunglei town and presented their songs at different local churches. The Presbyterian Church sponsored the choir team in the Assembly of Presbyterian Church of Assam at Nongsawlia Church of Sohra, Meghalaya.⁸⁴¹

In 1970, the Evangelical Fellowship of India (EFI) invited the Mizo Synod to send a choir. It was fulfilled towards the end of the year and the choir team returned in the last week of February the next year. The choir visited different places of India. This choir was followed by the Mizo Evangelistic Choir popularly known as *Ramthar*

⁸³⁸The erstwhile North East India Christian Council

⁸³⁹ C Thansiamia, *Khawvel hriatah Mizo te I (Mizo Zaipawl 1929-1976)*, p. 31

⁸⁴⁰ Tlanghmingthanga K, op. cit., p. 75

⁸⁴¹ C Thansiamia, *Khawvel hriatah Mizo te I (Mizo Zaipawl 1929-1976)*, p. 77

Zaipawl as it was formed to visit the missionary fields of Manipur, Mikir Hills (Karbi-Anglong) and Cachar Districts of Assam.⁸⁴² The choir conducted a tour from 24 April to 26 May 1972. After the tour, the choir team was invited to many places in Mizoram, and it was much appreciated.⁸⁴³ There was another invitation from the India Christian Endeavour Union (ICEU), Bhubaneswar and Provincial Christian Endeavour, Bengal, Orissa and Bihar to have a choir tour in Orissa. A new choir was formed and the trip was commenced from 19 December 1972, and completed on 22 January, 1973.

Some enthusiasts mooted standing choir in choral music, and Zoram Evangelical Fellowship (ZEF) taken up an initiative in 1972. In the second fortnight of August 1972 the ZEF formed a choir group.⁸⁴⁴ The choir even toured abroad, to the USA, Canada, New Zealand, Australia and the United Kingdom apart from the tours within India. The Synod Executive Committee of the Presbyterian Church in 1982 formed the Mizo Gospel Team with a choir to visit Wales of the United Kingdom and the home of missionaries who founded the Mizoram Presbyterian Church.⁸⁴⁵ The Mizo Gospel Team visited Wales in 1983. In 1986 the Mizoram Presbyterian Church made the Mizo Gospel Team as a permanent body to take up choir ministry. Earlier, when an invitation or proposal for the Mizo choir was received the preparation started with search and selection of the members, then practising. The Mizo Gospel Team as choir ministry visited New Delhi, Agra, Allahabad, Calcutta (Kolkata), Shillong, Zunhebuto and the mission field in Manipur. The choir was re-christened by the Synod Executive Committee in 1989 as the Mizoram Synod Choir.⁸⁴⁶

The Kristian Ṭhalai Pawl (KTP), the youth body of the Mizoram Presbyterian Church apart from the local church level, took up choir ministry at the centre by forming Central KṬP Choir in 1981. However, when the Mizo Gospel Team was formed the members were almost similar with the choir members of Central KṬP Choir;⁸⁴⁷ it

⁸⁴² *ibid.*, p. 172

⁸⁴³ *ibid.*, p. 215

⁸⁴⁴ *ibid.* p. 272.

⁸⁴⁵ Mizoram was divided into three missionary zones such as north under the Welsh Calvinistic Methodist Foreign Mission Society, south under Baptist Mission Society and further south under Laker Pioneer Mission. The Mizoram Presbyterian Church regarded the Presbyterian Church of Wales (Welsh: Eglwys Bresbyteriaidd Cymru), also known as The Calvinistic Methodist Church as parent church.

⁸⁴⁶ Laltluangliana Khiantge, *op. cit.*, p. 79

⁸⁴⁷ Tlanghmingthanga K, *op. cit.*, pp. 92-93

became inconvenient for the members to be in two choir teams at the same time and the Mizo Gospel Team practically supplanted Central KṭP Choir.

However, the Central KṭP Choir, besides its activities within Mizoram presented choral music in some important events such as Conference of the Youth Department of Khasi Jaintia Presbyterian Synod⁸⁴⁸ held in Mawkyrwat in the South West Khasi Hills District during 22-25 October 1981. And they performed choirs on the foundation- stone laying ceremony of Clark Theological College Foundation in Mokokchung, Nagaland in April 1982 and the North East India Christian Council (NEICC) Youth Assembly during October 24-27, 1985.

Besides choir initiatives at the centre, pastorate standing choirs were started with the KṭP of Mission Veng Pastorate on September 7, 1976. The first convener was C Lianhmingthanga, and the conductor was VL Sanga.⁸⁴⁹ The choir even visited Diphu Mission Field in Assam. Other pastorates immediately followed the Mission Veng Pastorate and standing choir came to be seen in almost all the pastorate. The choir at the pastorate level was taken up by the KṭP.

Choirs discussed above had their base in Mizoram Presbyterian Church though members were comprised of the Mizoram Presbyterian Church and Baptist Church of Mizoram. The Baptist Church of Mizoram also started choral tours from 1971 and visited Tripura and Rabha in Assam mission fields as *Missionary Zaipawl* (missionary choir). It was taken under the initiative of ṭhalai Kristian Pawl (Youth Christian Fellowship), the youth body of the Baptist Church of Mizoram. However, the tour expenditure was met by the members of the choir through the money they earned in their performances at local churches and organising a music concert at Lunglei Town Hall.⁸⁵⁰ In 1976 the ṭhalai Kristian Pawl formed ṭKP Music Committee which was to supervise the choir ministry, and towards the end of the year, another *Missionary Zaipawl* was sent to Meghalaya and the mission fields of Tripura and Rabha in Assam. Standing or permanent choir was not conceived yet though the ṭKP Executive Committee in 1976 decided the choirs of Lunglei South and Lunglei North pastorates

⁸⁴⁸ Jingiaseng Samla KJP Synod

⁸⁴⁹ Tlanghmingthanga K, op.cit., 117

⁸⁵⁰ C Zairemthanga & C Zorema, *Mizoram Baptist Kohhran ṭhalai Kristian Pawl*, Serkawn, Communication Department, Baptist Church of Mizoram, 2000, p. 141

be merged to perform as ṬKP Choir outside Mizoram while *Hnahthial Bial ṬKP Crusade Zaipawl* (choir) would play as ṬKP Choir within Mizoram.⁸⁵¹ Besides these initiatives and activities, when the first Asian Baptist Congress was held in Hyderabad from January 8-12, 1979 a specially selected and trained choir was sent in the name of the Mizo Baptist Choir.⁸⁵²

The *Ṭhalai Kristian Pawl Inkhawmpui* (conference of Ṭhalai Kristian Pawl) in 1983 passed a resolution for the constitution of a standing choir. The executive committee of the ṬKP in pursuing the decision formed a sub-committee to take up the matter. Then the Mizoram ṬKP Standing Choir was created on 19 March 1983. The new choir presented at the Council of Baptist Churches in North India in New Delhi during 12-17 October 1983. Besides these activities in Mizoram, the choir visited Bhutan mission field of the Baptist Church of Mizoram in 1984 and some local Baptist churches in Nagaland in 1986. But the fact is that function of the choir was severely affected when the Assembly General Committee, one of the committees with the highest authority in the Baptist Church of Mizoram in 1984 formed a choir to visit the United Kingdom and the United States of America. In 1985, members of the ṬKP Standing Choir were assimilated to the new choir and consequently the ṬKP Standing Choir ceased to function.⁸⁵³ Revamped it in 1986 but to be practically dissolved in 1990 with the emergence of *Baptist Zaipawl* (Baptist Choir).⁸⁵⁴

Besides the choirs at the centre, the branches and units of the youth fellowships of the Mizoram Presbyterian Church and the Baptist Church of Mizoram were always with active choirs. Churches in Mizoram which were not directly founded by missionaries such as the Roman Catholic Church, the Salvation Army, the Seventh Day Adventist, the United Pentecostal Church, Isua Krista Kohhran, etc. too gradually took up choral music. The Salvation Army even sent a choir, the Mizoram Songsters to the International Congress in London during June-July 1990. The conductor of the choir was VL Nghaka.⁸⁵⁵

⁸⁵¹ *ibid.*, p. 134

⁸⁵² *ibid.*, p. 167

⁸⁵³ *ibid.*, p. 168

⁸⁵⁴ *ibid.*, pp. 169 - 170

⁸⁵⁵ 'SPS078 - 1990 International Congress Various International Salvation Army Artists' Ian's Regal Zonophone Website (A Tribute to Salvation Army Musicians, Music and Composers)

6.3 Modernisation and popular music

A new source of music in addition to gramophone came in 1950 with the opening of a theatre named Krishna's Talkies in Aizawl by Bomraj in which Mizo had accessed the songs of Mario Lanza, Bing Crosby, Frank Sinatra, Perry Como and Doris Day. The Mizo youths sang the hit songs of these singers and emulated the western dress code.⁸⁵⁶ Apart from introducing western music, the theatre popularised Hindi film songs by Mohamed Raá, Lata Mangeshkar, Asha Bhosle and Geeta Dutt.⁸⁵⁷

In 1957 the All India Radio, Guwahati introduced Mizo programme. Before the commencement of the programme, All India Radio sent an official, JD Baveja to Aizawl to record Mizo songs. He recorded the singing of PS Chawngthu,⁸⁵⁸ Vanhlupuii, Lalthangdula Sailo, Dartuahkunga and party and V Thanṭhuami who sang Mizo melancholic songs called *Khawharhla* with *Khuang*.⁸⁵⁹ The All India Radio from the beginning recruited PS Chawngthu as the announcer. He was an early Mizo musician with vast experience and who introduced the melody of Spanish Guitar solo to the Mizo.⁸⁶⁰ Mizo singers were invited to record their voice, every year an AIR official would visit Aizawl and Shillong to record the voice of Mizo singers, and PS Chawngthu was the usual official assigned to do the task.⁸⁶¹ Shillong was the most important destination of Mizo students to continue education after high school, it was also the capital of the Assam state, and some Mizo youths working under the state government lived in Shillong. The recording was done among those students and young government employees who had a keen interest in music. The Mizo programme at AIR added the desire of the Mizo to own a radio of their own. As it was not easy to afford a radio receiver for the ordinary person, people often flock together at the houses where radio was available.

<http://www.regalzonophone.com/Player%20United%20Kingdom%20-%20SPS078%20-%201990%20International%20Congress.htm> (accessed 12 June 2017)

⁸⁵⁶Vanhlupuii, 'Music: A channel for Peace'; Jenny Lalmuanpuii, *History of the Rise and Fall of Cinema Halls in Aizawl*. Available:

<https://indiancommunities.org/journal/index.php/ijchssr/article/download/24/9/> (accessed 23 July 2017)

⁸⁵⁷Vanhlupuii, 'Music: A channel for Peace.'

⁸⁵⁸PS Chawngthu (His short autobiography). Writtened document.

⁸⁵⁹Vanhlupuii, 'Music: A channel for Peace'

⁸⁶⁰Tlanghmingthanga K, op.cit., p. 126

⁸⁶¹PS Chawngthu, op. cit.

After the introduction of Mizo Programme in the All India Radio, Mizo youths were inspired to organise themselves into musical groups, one of such group was Sensiari Boys formed in Shillong.⁸⁶² Members of the group were Liansailova, Lalkhawliana, Lalthlengliana, Thangphunga, Chhawnmanga, Lalsangliana, C Lalsangliana, Lalkunga and Thangkhuma. Even after the group was no longer active, Liansailova was one of the renowned musicians in the Shillong Club which was an essential civic centre of the elites in Shillong.⁸⁶³ Even though the group hardly performed in Mizoram, they were known for their records in radio. They recorded *Fakna Hla* (Gospel),⁸⁶⁴ *Hla lenglawng*, *Lengzem* and *Ramngaih hla* (patriotism and nationalism songs).⁸⁶⁵

In Aizawl, a group known as The Propellers was formed in 1962⁸⁶⁶ with members such as Lalrinawma, L Hmangaiha, Ngurchhuana, Liankhama, Lalhnuna and Lalrinliana followed by another group Chuailopari Boys.⁸⁶⁷ With such developments, Mizo music appeared to make headway all over. Mizo music lovers organised Musical Conference in October 1963 where competition was held in singing, performing different musical instruments including the traditional ones. Laikunga won the first prize in singing. The conference was followed by the creation of Dramatic Society in 1964 to promote music and its related art. R Lalruata, Thanglianchnunga and Lal Thanhawla were the critical leaders of this society.⁸⁶⁸ Besides the Propellers and Chuailopar Boys, some groups such as The Beginners,⁸⁶⁹ The Flamingos, The Hurricanes, The Torpedos, The Beatniks and The Little Chirpers came up.⁸⁷⁰ Then there were Saikhuma (*Sai tingtanga / Saia-the Guitar man*), F Lallura and Laḷḷana and party etc.⁸⁷¹ These groups used to perform the songs of The Beatles, Johnny Tillotson, Franky Avelon, Elvis Presley, Cliff Richard, Ricky Nelson, Frank Ifield, Jim Reeves and Buck Owens. Among the female singers Thantluangi (*Awmkhua a har suihlung a leng – I am feeling lonely and longig for you*), Liannemi (*Aw, Pathian samsuih ni thei ila – It is my*

⁸⁶²Vanhlupuii, 'Music: A channel for Peace'

⁸⁶³R Sangkawia, interview 20 January 2017

⁸⁶⁴*Fakna hla* meant for Songs of Praise which could be included as a sub-division of *Pathian hla*.

⁸⁶⁵Tlanghmingthana K, op. cit., p. 125

⁸⁶⁶ ibid., p. 126

⁸⁶⁷ Vanhlupuii, 'Music: A channel for Peace'

⁸⁶⁸ ...

⁸⁶⁹ Photo 24. The Beginners

⁸⁷⁰ Vanhlupuii, 'Music: A channel for Peace'

⁸⁷¹ ...

wish that God had plan for our marriage) and Vanhlupuii with her *Thalengi* (Sweetie) and *Zantlai nemah* (At late night) in Mizo and songs of Connie Francis such as *He thinks I still care*, *Frankie* and *The Wedding* were very popular in Aizawl. There was also a male singer Zoliana Sailo who was known for his song *Famkhua* (The after world).

The Mizo Unit of All India Radio shifted its base to Shillong from Guwahati in 1963 and recording became more convenient. It was also the period that Jim Reeves's blues, Elvis Presley's Rock 'n' Roll and the Beatles' different beats dominated the contemporary music world. These contemporary tunes influenced Mizo music life. A host of Mizo singers came up with the contemporary styles such as Laikunga in the styles of Jim Reeves, Jessie Lalrova in the style of Elvis and there were groups in the style of Beatles such as F Laltuaia and party, Liansailova Sailo and party, Lalkhawliana and party, and R Sangkawia and party.⁸⁷² Besides the contemporary western styles, the duets of Lalhmingliana and Zosangliana and Lalengruali and friend were very popular. Among the soloists, Thantluangi, Lallawmzuali, Vanhlupuii, Siampuii Sailo, David Rualthankhuma (RTKA), C Vanlalchhuanga and Ellis Saidenga were the most celebrated artistes.⁸⁷³

A Mizo artiste outside Mizoram and not yet known to the Mizo public, Joseph Zokunga, vocalist of The Stranger, a rock band in Sikkim visited Aizawl in 1965. His performances at the Theatre Hall (formerly Krishna Talkies) with his Italian and Elvis Presley songs⁸⁷⁴ were much appreciated. When he left Aizawl for Shillong a musical band called The Agent was formed under the patronage of a businessman Rosangliana. Members of the band were Joseph Zokunga (bass guitar and vocal), Rammawia Vanchhawng (lead), Thanliana @Mea (rhythm and vocal), James Kaia (drums) and Vanhlupuii (guest singer). The band mostly performed in the Tea Estates of Assam and different programmes in Shillong. Their performance in Aizawl in 1968 was the first musical performance with a full set of musical instruments in Mizoram.⁸⁷⁵ However, the band was no longer active by 1970 as Joseph Zokunga moved to Pune to improve

⁸⁷²Zira Hnamte, 'Rimawi,' in H Lalramliana (ed-in-c), *Damdiai Vol 3*, Guwahati, Guwahati Mizo Welfare Association, 2010, p 45

⁸⁷³ *ibid.*, p. 46

⁸⁷⁴Vanhlupuii, 'Music: A channel for Peace'

⁸⁷⁵Laltlanthanga Pachuau, *op.cit.*

himself in Rock Opera and other genres.⁸⁷⁶ After performing in different Asian countries, Europe and the USA, he returned to Mizoram in 1977. When the Government of Mizoram established the Institute of Music and Fine Arts (IMFA), Joseph Zokunga joined as an instructor and played a crucial role in the growth and development of the institution. His important contribution among others was the correct music timing, beat and bar which were neglected by the Mizo singers in the past.⁸⁷⁷

In 1965 Mizo singers from Shillong, Zopianga Tochwang with his siblings visited Aizawl, and The Vanguard band was with them. Zopianga's performance on the songs of Johnny Horton such as *Whispering Pines* and *All for the love of a girl*, and The Vanguard's performance of '*One, two, three, Fire!*' received public appreciations.⁸⁷⁸ During this period, musical party was an important feature of nightlife in Aizawl. Mizo High School in Aizawl used to organise a musical beat contest for its students at the end of the year and it was much valued by the students.⁸⁷⁹

Mizo National Front (MNF) declared independence from India on 1 March 1966. Since then, they started the offensive action that disrupted normal life. As Aizawl witnessed aerial attack from the Indian government, it was deserted for some days. Music activities including night musical parties were no longer possible. However, in 1967 a new radio station was commissioned in Aizawl which broadcast programmes at night. Now, there were two radio stations which broadcast Mizo programme - Shillong and Aizawl. By 1968 music life was backed and the performance of The Agents at the Theatre Hall was very successful. The Fentones of Shillong and some other outside bands also had live performance in Mizoram in that year. The 1970s witnessed many new musical bands, to mention a few were Samtlang Dingdi (SDD) and Young Generation. The SDD members included C Lalrinmawia (vocal), Lalkunga (lead), Rohmingthanga aka Raw-a (rhythm), Sanga aka Chaltlang Sanga (drum) and Sangpuia (bass) but the band did not survive long. Young Generation was led by Jeremy Zobiakvela (rhythm and vocal) as the frontman with members such as PB Liantluanga (bass), Engzuala (drum) and Saichhunga (lead). Jeremy was not only a musician but also a composer, apart from the contemporary rock songs the band used to sing the

⁸⁷⁶ ...

⁸⁷⁷ ...

⁸⁷⁸ Vanhlupuii, 'Music: A channel for Peace'

⁸⁷⁹ C Nunthara, Interview, 25 May 2013

songs composed by him. Later, the band took to different names like Creation Flames, Crimson Dust and Exodus as the members changed and reshuffled.⁸⁸⁰

For the first time in Mizoram in 1974, the Chinar Beat Contest was held in Aizawl. Charminar, a cigarette company sponsored the contest in memory of the proprietor's son Chinar. Young Generation, Don Bosco Tailors and Selection Five participated in this contest.⁸⁸¹ On 13 January, 1975, MNF volunteers killed top three police officers of Mizoram, G.S. Arya, IGP; L.B. Sewa, DIG and K Panchapagesan, SP while having a meeting in the office of IGP. Anxiety loomed over on how the Government of India would react on the incident and a sense of insecurity developed. The Department of Information, Public Relations & Tourism relayed popular singers of the time through public address system at various strategic points to contain public tension. The Department of Information, Public Relations & Tourism relayed popular singers of the time through public address system at various strategic points to contain public tension. Perceiving the public response to the initiative was positive, the government conceived the idea of organising beat contest. Then, the Mizoram Beat Contest for the Lieutenant Governor Trophy was conducted in the same year. It was held at the AR Cinema Hall, and the public appreciation was remarkable. The gathering crowd even removed the walls of the cinema hall, practically dismantling it to witness the contest. Bands like Murray's Group, Lunglei; Lai Singing Melodies, Lawngtlai and Aizawl bands like The Vans, Young Generation, Don's Weaving Beat, Diamond Cross and Flaming Splinter competed. The contest was conducted every year for some time as Mizoram Beat & Solo Contest.⁸⁸²

Interestingly in 1976⁸⁸³ a Mizo gospel musical band the Crusader was formed with the patronage of Khawvelthanga, an information officer in the Government of Mizoram. The band members were Sanglianthanga (lead/singer), Lalrammawia (drums), Lalropuia (bass) and Thangkima (rhythm). However, drum set and electric guitar were considered un-Christian. They had no chance to perform in the church except that of the Salvation Army which accepted such music and the band was more

⁸⁸⁰Lalremmuana, 'Tunhma, Tunhnu keini'n kan ti,' written document. He was the music columnist of *Zoeng* weekly magazine in 1980s and 1990s.

⁸⁸¹C Lalthazuala (Behmatuale), freelance Mizo music journalist, Interview, 7 December 2010

⁸⁸²Lalthanthanga Pachuau op. cit.

⁸⁸³ Lalthlamuana, *Mizo Zaithiam Larte Chanchin*, Aizawl, Lalthlamuana, 2012, p. 113

attached to it. They were also approved by the public and appreciated on their tours throughout Mizoram. Even their first album sold good number of copies.⁸⁸⁴

The All India Radio Stations at Shillong and Aizawl with their Mizo Programme played a vital role in the development of music among the Mizo, for radio was the main media in which the public audience could receive music. During the second half of the 1960s, new radio artistes such as Vanlalruati with her *Enga'n Ka Lo Tawn Che* (I wish I didn't meet you), Ngurliana with his *Darbiahnemi* (The one, sweet to talk) and Remsangpuii with her *Fur khawthiang* (Clean and clear air in the rainy season) made their hits. Lalsangzuali Sailo, one of the most celebrated singers also started her music career in the second half of the 1960s from Shillong. She was the most prominent Mizo singer from 1970s to early 1980s. Other prominent artistes who made their appearance in the 1970s were C Lalrinmawia, Sangliana Hnamte, Zirsangzela Hnamte, Ramhluna Hnamte, Zira Hnamte, Vanneia Hnamte, Lalnunmawia (Valtea), CT Ngura, F Lalnunfima, C Vansanga, Thanga Jongte, Lalthansanga Ralte, Peter C Lalrinmawia, K Lalthangthuama, Liandailova Chhangte, Roliana Ralte, Vanromawia, Vanlalchhuanga Ralte, R Vanlalzauva, Duhzuala, LT Muana Khiangte, and Biakthansanga Sailo.

There was a celebrated programme in the All India Radio called *Hla thlan* – A song request programme. Listeners used to send request letters to AIR station to broadcast their favourite songs in *Hlathlan* programme. Armed service personnels posting in the far-flung areas may be the most active to send such requests. Hundreds of letters were received by the stations every day. The Song Request Programme apart from being a source of music developed to become an engaging means of communication. For instance, in the event of death, a song will be requested for the bereaved family so that the relatives in distant places will be informed about the misfortune. Even in the case of the celebration of success too, a song was requested in the name of the success. For instance, when results of the High School Leaving Certificate Examination was declared, song requests were made in favour of the successful candidates staying in the far-flung villages by their relatives in Aizawl. Request of songs as means of communication was very popular until the coming of

⁸⁸⁴Laltlanthanga Pachuau, op. cit.

mobile phones. Radio programmes, apart from being the source of Mizo songs, were also an important source of international music for the Mizo youths.⁸⁸⁵

In the song request programmes, songs of Lalsangzuali Sailo got the highest number of requests and the announcer, for instance, would say, “A *thlangtu mi 300*” (three hundred requests for this song).⁸⁸⁶ To elaborate this, Lalsangzuali Sailo being a public darling used to receive hundreds of letters, “Everyday, the postman came and delivered... Sometimes I helped her,” said her younger sister Vanlaldiki Sailo.⁸⁸⁷ Besides Lalsangzuali Sailo, Siampuii Sailo was also very popular and celebrated for her songs of mourning in the 1960s Mizo music circle. Her songs were reflecting the insecurity and longing for peace during the MNF movement. During the MNF movement apart from disruption of normal life and the fight between the military force and the MNF, many civilians died due to the arbitrary actions from both the sides.⁸⁸⁸ Families fall apart for different reasons, young men joined the movement leaving home, some of them even died; families sent away their youths from their homes to stay away from the movement and many villages were abandoned to join PPV (Protected and Progressive Villages) centres. Siampuii Sailo felt that people in such situation usually turned to the soft and melodious music of *Khawhar hla*.⁸⁸⁹ “The yearning of soft music loomed over, I often accompany politicians to PPV centres, and the people there were always so eager to listen to my singing,” (*circa*) said Siampuii Sailo in recalling and relating her songs and the condition of Mizoram.⁸⁹⁰

Curfew and grouping of villages called Protected and Progressive Villages (PPV) were the policies and action from Government of India to encounter the MNF movement. It also resorted to aerial attacks, some human rights abuses and military atrocities against civilians were committed. During this crucial phase many songs were

⁸⁸⁵Lalchungnunga, interviewed on 27 October 2012

⁸⁸⁶B Lalthannura, Chhingchhip conversation on Lalsangzuali Sailo. He recalled song requests announcements. An ardent follower of radio programmes in Mizo. 7 January, 2017

⁸⁸⁷Vanlaldiki Sailo, Interview on 3 December 2010

⁸⁸⁸The Mizoram Pradesh Youth Congress Committee of Indian National Congress erected a memorial called Martar-te Lungphun at Sesawng in which a number of civilians died during the movement were included as martyrs. One may also see Mizoram Upa Pawl General Headquarters, *Rambuai Lai leh Kei*, Aizawl, MUP General Headquarters, 2010; Mizoram Upa Pawl General Headquarters, *Rambuai Lai leh Kei Bu 2-na*, Aizawl, Reprint, MUP General Headquarters, 2014; C Lalawmpuia Vanchiau, *Rambuai Literature*, Aizawl, Lengchhawn Press, 2014.

⁸⁸⁹ Siampuii Sailo, Interview 18 August 2011

⁸⁹⁰ ...

composed for instance, *Curfew kara suihlunglen* (longing for sweetheart while clamped by curfew restrictions) composed by K Rammawia in July 1967⁸⁹¹ and a ditty *Curfew a vin hler hlur, Curfew a vin hler hlur, Laitual len a phal lo*,⁸⁹² (curfew was so strict, very strict, it prevented me from going out to the street) composed by Lianthuama were very popular among others. Songs composed on anguish over abandoning and burning of villages seemed to be most in number. When villagers were compelled to join the village grouping centres or the PPV, the militaries often burn the abandoned village. In some cases, the military force also burned villages in retaliation or expression of anger over the actions of MNF volunteers such as the loss of their comrades in the attack by MNF. *Kan hun tawng zingah khawkhawm a pawl ber mai* (The most unfortunate event of our history, the grouping of villages) by a renowned composer Suakliana was true for every village, sung throughout Mizoram as an everlasting song. The composer belonged to Lianpui village which was grouped to Vanzau PPV centre.⁸⁹³ The song expressed how unfortunate was a grouping of villages for the land (*Zoram*) was full of abandoned villages while the food was inadequate for the grouped people; they were like a wandering bird called *Riakmaw*. The church and the village where they used to sing became an abandoned and empty place. The lonely doves and birds are singing in solitude. He could not think of the future of the land while the able British administrators had left. There is none except God of the helpless to help the land out from its situation. Further, he asked forgiveness and guidance of the Holy Spirit to paradise. The composer also expressed in refrain his longing for the place of God (addressed as the father of forever) which was the abode of a kind lover, where all dear and loved ones will be there.⁸⁹⁴

As there was no proper planning for the PPV, it led to famine. In the struggle for survival and search for food, the traditional honesty, as well as well-knit society,

⁸⁹¹ Thuamtea Khawhling, *Zothlifim*, Aizawl, Mizoram Publication Board, 2001, p. 10

⁸⁹² Lianthuama was an interpreter in the Lushai Labour Corps of the World War I and mohureer in PWD after the corp returned from World War I. He was known for a guitar he always kept with him and nicknamed Thuam-tingtanga (Thuama-guitar man). He composed some two liner songs which were usually sang together as if a song with a number of verses. For other of songs by Lianthuama one may referred to C Lalnunchanga, *Zoram Mi Hrangte An Vanglai*, Aizawl, C Lalrinmawia, 2000, p. 131.

⁸⁹³ R Lalrawna, *Mizo Rohlu*, 2ndEdn., Aizawl, R Lalrawna, 2009. p. 448

⁸⁹⁴ See Appendix - VII for the song

was in question.⁸⁹⁵ Many of the villagers who were uprooted on the pretext of PPV moved to Aizawl; with rapid urbanisation and depression, there was an increase in crime. A well-known poet Rokunga who composed some patriotic songs including a song which inspired the youths in favour of the MNF movement composed a new song which became an everlasting, *Ka pianna zawlkhawpui* (Aizawl, the place I was born). He lamented the new situation of Aizawl, at the same time cheered to regenerate themselves. Another everlasting song composed at the background of MNF movement and its related events was *Tho la, ding ta che* (get up and stand up), by V Thangzama, a civil service officer, to inspire the Mizo to move forward, not lingering with the past sufferings. It was composed during 1971-72 when normal life was resuming.

Members of the MNF also composed some songs; some of them were not related to their movement or “nationalism” but in response to their current situation. One was *Kumsul liam hnu, kan nun ngaih lai tho leh thin* (we recall the pass years of the lingering memories) composed by the finance minister of the underground government C Lalkhawliana on 9 November 1969.⁸⁹⁶ He composed it in remembering Christmas in the past from his hide-out in Bangladesh as an underground government minister. It is one of the most sang Christmas songs by the Mizo and even included in the *Kristian Hla Bu* (Mizo hymn book). There was another song *Ram eng mawi tak chu a awm* (There is a beautiful and bright land, the abode of the redeemed where pain, death and sorrow are not known) by Vanmawia, a senator in the underground government while struggling for life due to a stomach problem. It also was the most well-known gospel song of the Mizo.⁸⁹⁷ Some songs composed were compiled as *Mizo Hnam Hla Bu* by the underground government in 1981. From the civilian side also there were songs written as a call for peace, condemnation of killings in connection with the MNF movement as well as encouragement and praise.

During the MNF movement and when the counter measures were at its height, Shillong, the state capital of Assam was one of the destinations for those who fled Mizoram. At the same time, the Mizo population there experienced some social stigma

⁸⁹⁵ Lianzela, 'Internally Displaced Persons in Mizoram' in C. Joshua Thomas (ed), *Dimensions of Displaced People in North-East India*. (New Delhi: Regency, 2002), p. 247.

⁸⁹⁶ Chawnglianthuama, *Zoram buai karah Harhna ropui (Chittagong Hill Tracts leh Arakan-ah)*, Aizawl, H Lachawimawia, 2011, pp 68

⁸⁹⁷ *ibid.*, pp. 69-71

due to the MNF movement, for instance, in any petty crimes like stealing, the first suspicion came to be Mizo. On the other hand, this social stigma promoted strong community feeling.⁸⁹⁸ Moreover, many parents sent their children to Shillong to keep them away from the MNF movement.⁸⁹⁹ Many talented minds and artistes flocked together in Shillong. Thus, the society was easy to be organised. The Mizo community there had an annual event called *Thalfavang Kut* which was started from 1930 by some Mizo students who could not go home during vacation and it reached its peak during this period. In 1970s, Mizo youths in Shillong would often informally get together and sing.⁹⁰⁰ With such background, the *Thalfavang Kut* was a successful event of the Mizo. The musical contests held during the event provided exposure for some talented musicians, composers and singers including Zirsangzela Hnamte, Lalnunmawia (Valtea) and C Vansanga. It may be relevant to mention that the Mizo there were familiar with the music bands in Shillong, Bing Crosby the bassist of the band The Fentones was a Mizo,⁹⁰¹ the band which had even won the Shimla Beat Contest in 1971.⁹⁰²

Tape record players came to Mizoram in the mid-1970s through traders from the Chin state of Myanmar, it became an important source of music for Mizo,⁹⁰³ and the earliest Mizo audio album came from rock bands of the Mizo in Myanmar. In 1976 a rock band Vulmawi⁹⁰⁴ was formed, and towards the end of that year, the band's first album *Raldawna leh Tumchhingi* (Raldawna and his wife Tumchhingi) was recorded at Myo Thant Studio in Mandalay.⁹⁰⁵ Till mid 1980s music albums of Mizo rock bands came from Mizo community in Myanmar viz. Zodi's audio album *Damlai Pialral* (Paradise in this world) in Mandalay, 1977; *Phengpheleng* (Butterfly) and *Rosepar*

⁸⁹⁸ Prof JV Hluna in a discussion on the effect of MNF movement, February 2009.

⁸⁹⁹ Lalnunmawia, renowned singer, Interview, 19 September 2012

⁹⁰⁰ ...

⁹⁰¹ Son of a Mizo officer of Assam police Tawnluaia or Father of Rebecca Saimawii, renowned Mizo singer.

⁹⁰² 'The Fentones: Forgotten Heroes from Shillong,' <http://anylouder.com/remembrance/the-fentones-forgotten-heroes-from-shillong.html> (accessed 30 June 2017)

⁹⁰³ LH Thanga, proprietor Jeetei Recording Studio, Interview, 14 March 2017

⁹⁰⁴ Photo 21. Vulmawi

⁹⁰⁵ Zodin Sanga, journalist, a discussion on Vulmawi on 24 June 2015. The Mizo in Myanmar formed Ainawn band as early as in 1971 in which T Zorampela who later formed Zodi and Butta who later formed Vulmawi were among the members as lead guitarist and bass guitarist respectively. The Ainawn even recorded an album but was not released. There was another band ABC (Amawi Ber Cinram) by Za Tawn Eng with its base in Rangoon.

(Rose flower) in Mandalay, 1980;⁹⁰⁶ Vulmawi's albums such as *Parmawi rimtui a leng vel* (the fragrant flower) recorded at Oasis Studio, Rangoon in 1981 and *A chuai mai mai dawn lo* (It will not fade quickly) recorded at May Studio, Rangoon in March 1982. The fourth Zodi album *Chingal leh Saum* ('Mizo food item') was recorded in Rangoon in 1982.⁹⁰⁷ The albums were top-rated throughout Mizoram.⁹⁰⁸

The two bands from Myanmar were pioneers having a significant contribution to Mizo contemporary music. Before this period, almost all the musical bands in Mizoram emphasised English songs except the Crusaders whereas these two bands introduced to rock music in Mizo version. Moreover, the Vulmawi band, through the initiative of the Mizo Zirlai Pawl had their tour to Mizoram in 1981. They visit the district headquarters and most of the towns. The tour was so successful that all the concert tickets used to be sold out a week before the concert in all the places they visited.⁹⁰⁹

The first two albums of Zodi and Vulmawi were followed by Lalsangzuali Sailo who recorded her first album *Hla lenglawng* in November 1977 and marketed in 1978.⁹¹⁰ Moreover, the albums of the two bands inspired an entrepreneur LH Thanga who had a keen interest in music and doing the business of electronic goods; he started Jeetei Recording Studio in 1979⁹¹¹ in Aizawl. Otto Recording followed him in the same year but adequately functioning from 1980, RTP Studio in 1983, Vulmawi in 1984, Synod Electronic Studio in 1986, Eses Recording Studio in 1990, etc.⁹¹² With the availability of cassette recording facility, audio album became another delight of the Mizo artistes apart from recording song with the All India Radio. During the 1980s more than one hundred audio cassettes of about 50 artistes were produced. The artistes included Lalsangzuali Sailo, Siampuii Sailo, Vanhlupuii, Vanlalruati, Zira Hnamte, Zirsangzela Hnamte, Lallianmawia Pachuau, Lalhmuaka, Sanglianthanga, C Lalrinmawia, Lalnunmawia, Laltlanthangi Pachuau, Sailo Thangi Salo, RTC Lalduhawmi, Lalhunchhungi Pachuau, Thanga Jongte, Liandailova Chhange,

⁹⁰⁶C Lalthazuala, op. cit.

⁹⁰⁷Laltlanthanga Pachuau, op.cit.

⁹⁰⁸ ...

⁹⁰⁹Zodin Sanga op cit.

⁹¹⁰Tlanghmingthanga K, op. cit., p. 136

⁹¹¹LH Thanga, op. cit.

⁹¹²Tlanghmingthanga K, op. cit. pp. 136-137

Vanlalzapi, Siamthangi Hauhnar, H Lalrinkimi, K Lalnunsiami, C Luri, Lalkima Zote, Zosangliani, Helen Zaithankungi Sailo, KC Runremsangi, Lalkima Zote, T Lalengzauva, Rodingliana, K Lalthanliana, Rualthankhuma Chhakchhuak, K Vanlalhnema, Lalkima Zote, R Vanlalnghaki, Peter C Lalrinmawia, etc.

Mizo rock bands, contemporary of Zodi and Vulmawi were The Rabbits, Three Men Wizard (broken up but most of the members regrouped as Rock Wizard),⁹¹³ Crimeson Dust, Midnight Operation, Otto band, IMFA Band etc. These Mizo rock bands were not keen to produce albums unlike Zodi, Vulmawi and other individual singers. The primary activity of the rock bands were to perform in concerts in theatres (like Vanapa Hall in Aizawl) and tours to different towns,⁹¹⁴ except one IMFA Band which performed in the government functions. Concert tickets of the bands were usually sold out.⁹¹⁵ Apart from the concerts, 'Rock Wizard' in collaboration with Mizoram Journalists Association used to organise 'jam sessions,' where one artiste claimed that "We could even get 7,000-10,000 (rupees) in a single night which was a good amount for those days,"⁹¹⁶ The music bands mostly performed on the songs of internationally reputed rock stars and bands, they would sing only one or two Mizo songs but did not imitated the life styles of rock stars. They did not take up the dresses of rock stars neither were involved in drug abuse although the popular fashion emulated the international rockstars. The usual dress of Mizo rock bands was T-Shirt, Jeans and beetle shoes. "Except our hairs are long, we didn't imitate the rock stars... The normal shoes were beetle shoes from Shillong," said Peter C Lalrinmawia, a Mizo rockstar. About drug abuse said Peter, "There were only two or three involved in drug abuse, but alcoholism was common."⁹¹⁷

An artiste who dominated Mizo music scene in the mid-1980s was Lallianmawia Pachuau with the release of his first album *Nemten min chawi ang che* (Hold me tenderly) in 1984. Lallianmawia Pachuau was not a newcomer when he

⁹¹³ The Three Men Wizard broke up and the drummer-vocalist Peter C Lalrinmawia along with – Rohmingthanga (Raw-a), James B Ralte, Saitluanga Sailo and Zoliana (Valzotea) formed Rock Wizard.

⁹¹⁴ Peter C Lalrinmawia, drummer vocalist of Three Men Wizard/Rock Wizard, interviewed January 14, 2016

⁹¹⁵ ...

⁹¹⁶ ...

⁹¹⁷ ...

release his album he already had some records in the All India Radio. In fact, he was just another radio artiste before his audio album was released, but from then he dominated the Mizo music scene till his death due to an accident in 1987.⁹¹⁸ Lallianmawia produced the first audio cassette after four years from the start of audio recording in Mizoram. By this time listening to audio cassettes played on tape record player⁹¹⁹ at the informal get together on the streets or in the open space in the villages at night or Sunday afternoon was common. The old style of singing in the streets at night had still practiced, but this habit of listening music was gradually taking over.⁹²⁰ The style of Lallianmawia was also appealing to the general public.⁹²¹ Perhaps he was one of the pioneers who brought *Leikapui Zai* in a refined form to the Mizo music platform.⁹²² The style of Lallianmawia Pachuau was easy to follow, and the audience could feel themselves as the subject of the song while his confidence, skill and voice were appealing to the Mizo music sentiments.⁹²³ After the demised of Lallianmawia Pachuau, his contemporaries with the same style, such as Lalkima Zote and Lalţanpuia Tochwawng once rose to prominence but not last long.

The music scene in the towns was soon dominated by the western contemporary music with Bon Jovi, Metallica, Dire Straits, R.E.M, Nirvana, The Red Hot Chili Peppers, Firehouse, Megadeth, Guns ‘N’ Roses, Van Halen, Def Leppard, Ozzy Osbourne, Tom Petty, Aerosmith, Iron Maiden etc. “We were happy and contented to write Metallica with ballpen at the most prominent place of our school bags,” wrote Sangzuala Hmar, a journalist who used to report on entertainment news.⁹²⁴ The logos of the bands printed on T-Shirts was common as well as the dresses like Guns N Roses style of wearing a scarf on the head. Magazines like Faces and North East Sun were their primary sources of information about music.

⁹¹⁸Eddy Zosdangliana Colney, *Lallianmawia Pachuau (1963-1987)*, Aizawl, Eddy Zosangliana Colney, 2013, p. 60.

⁹¹⁹ See Photo 23. Young Mizo enjoying cassette player

⁹²⁰K Zabiaka, Editor, Newslink (an English daily newspaper), 17 September 2015.

⁹²¹ ...

⁹²²Zodin Sanga, op.cit.

⁹²³It is a general reception of the generation when Lallianmawia took the Mizo music scene.

⁹²⁴Sangzuala Hmar, ‘Rimawi leh Mizote Ka thlir ve na tlang atangin,’ <http://zozamweeklynews.blogspot.in/2009/08/rimawilehmizotekathlirvenatlang.html>, 2009 (accessed 20 May 2011).

A significant development came in Mizo music during the 1990s starting with the release of Rosangliana's Zorock album in October 1991. He introduced a new style of song composition by composing songs with daily conversational vocabularies while the text of the songs still suited Mizo sentiments. Before Zorock, Mizo songs other than hymns were composed with unique poetic words. His concert on the nights of 27-19 November 1992 at Lammual (AR Ground) was the most successful Mizo open-air concert, even after three decades there has not been such crowded concert.⁹²⁵ It was during this following period that bands performing with Mizo songs like Tribal Power, Albatross, Bad Combination, Dream Hunter, etc., rose to fame. Lalawmpuia of Tribal Power said that earlier the musical bands focused too much on English songs so he wanted that his band would bear a tribal tag and thus named it Tribal Power.⁹²⁶ He felt that unlike music bands of the 1980s and early 1990s Mizo songs should be given importance instead of English songs. Tribal Power was a pioneer in making Mizo album among the rock bands in Mizoram starting with their album *Tribal Power* (1995), *Bengkhuai Lehkha* (1997) and *Lianchhiari* (1998). Dream Hunter (1997) and Albatross (2001) were other bands which made album in Mizo language. The popular artistes in 1990s apart from the bands included Rebecca Saimawii, Lalramnghinglova, CFL Hmingthanga, Lalrindiki Kiangte (Daduhi), Lianthangpuia, Liny Lalthanzuali, R Lalbiaksanga, K Lalchamliaana, Pachhunga, etc.

6.4 Liberalisation and its Impact on Mizo music industry

The global liberal economy had influenced the music industry with the disappearance of live music and music bands and change in music taste. With the financial deregulation, the Indian market being opened for the multinational companies, more advanced technologies and equipment in music were available to Mizo. The electronic music Keyboards reduced the importance and need for music bands. Artistes resorted to less expensive recorded soundtracks of this electronic Keyboard for stage performance instead of music bands. Besides the music instruments, music players and television with better quality are available in the local market.⁹²⁷ Then, there was cable television system which captured the free-to-air (FTA) programmes of STAR (Satellite

⁹²⁵ 'Zoram khawvela concert ropui buatsaihtu Zorock,' Vanglaini, May 25, 2016, <https://www.vanglaini.org/thalai/55042>

⁹²⁶ Lalawmpuia, Frontman of Tribal Power, Interview, 20 September, 2012

⁹²⁷ LH Thanga, op. cit. Earlier Mizoram was largely depended upon the traders from Chin state of Myanmar.

Television for the Asian Region) launched in May 1991⁹²⁸ and broadcasted to its subscribers. The first cable television network in Mizoram, Skylinks (now ceased to exist) was started in the year in which STAR launched FTA programmes and claimed to be the first in Northeast India.⁹²⁹ Now, Mizo had better access to global music through the STAR's MTV channel and Channel V. There was a moment that live music band performances were not valued as before. Thus, the music bands were virtually losing their relevance.

Besides the Skylinks, other cable networks immediately came up, and two Mizo programme production centres for the cable networks such as LPS (Laldailova Pachuau & Sons) in 1992 and Zozam in 1994 were started. Music videos were shot to be broadcasted in these two cable television programmes.⁹³⁰ The earliest Mizo music video, however, made as early as 1985 by Joseph Zokunga, it was only after the two local operators started their production centre that the music video came to be popular among the Mizo.

Towards the end of the 1990s Mizo music scene was more dominated by MTV and it was a kind of trendsetter. The Grind show on MTV was much imitated, though there were no discotheques, young people would get together, played audio cassette and dance. A phrase, "The Grind *ila*," (Let us The Grind) referred to such get-together.⁹³¹ The 2 Unlimited, Ace of Base, PM Dawn and Apache Indian with its Boom Shacka Lak were the most famous ones. Instead of the Mizo singers Britney Spears, Boyzone, Westlife, NSYNC, Backstreet Boys, Christina Aguilera, Celine Dion, Cher, Mariah Carey, Shania Twain, Bryan Adams, Sheryl Crow, Jennifer Lopez, Destiny's Child, 98 Degrees, New Kids on the Block, Take That, Gaither Vocal Band etc. were

⁹²⁸Md. Firoz, *Communication, Values and Advent of Star TV in India: A Sociological Study of Social and Cultural Impact in Delhi Metropolis*, PhD Thesis, Jawaharlal Nehru University, 2000, p. 91

⁹²⁹C Lalmuansangkimi, 'A reflection on the Emergence of Print and Electronic Media in Mizoram,' *Global Media Journal – Indian Edition*, Summer & Winter Joint Issue/June- December 2015/Vol. 6/No. 1 & 2. Available: http://www.caluniv.ac.in/global-mdia-journal/ARTICLE_JUNE_DEC_2015/Article3.pdf. (accessed 18 September, 2016)

⁹³⁰Song request programmes were introduced and the Mizo music videos were played.

⁹³¹Sangzuala Hmar, *op. cit.*

much popular to the ears of the Mizo youth.⁹³² Even among the Mizo, the gospel singers were more visible than the secular singers.⁹³³

The situation was changed by Vanlalsailova when his album *Zoram Tang Fan Fan* (Zoram don't give in) was released on 7 November 2002.⁹³⁴ He brought the style of 90s pop boybands in his version while the Mizo excitement for the western pop music had reached a kind of saturated point. His pop music and styles with Mizo songs liberated the Mizo music lovers from the grip of western pop music stars. Thus, his fans were crazy over him and his music. His styles and stage performances were much appreciated. Joseph Zaihmingthanga with similar styles followed Vanlalsailova with an album *Tahchuan a leng* (There she lives) in 2003. There was another new entrant in the music world Robert Lalduhzuala who had recently won Best Male Vocalist in the Inter-college Beat Contest and about to start a career in music. The three young artistes then formed into a vocal boy band Super Trio. The following years of Vanlalsailova's *Zoram tang fan fan* (Zoram don't give in) were marked by the release of albums, music videos and concerts. Rap music was also introduced during this decade to the Mizo music industry when RD and the Three Rappers and AZZ band began performing in rap music. However, they did not pay attention to the rhyme schemes but instead chanted in rap style. It was Vincy L Chhangte who introduced rap music in a Mizo language with perfect rhyme schemes and gained public notice in 2003.⁹³⁵ Michael M Sailo was another famous Mizo rapper; he introduced pop-rap beyond the gangster rap.

This decade also witnessed the resurgence of Mizo music artistes against the domination of global singers and bands in the Mizo music scene. It coincided with the start of a new daily newspaper The Aizawl Post in 2002 which introduced a column for entertainment news. Circulation of the new daily newspaper in Aizawl alone reached 16,000 within very few months which was not small for the population of Aizawl.⁹³⁶ The new newspaper started to report entertainment news, and other newspapers and

⁹³²Biakchungnunga & H Lalchhandama, a Mizo journalist who used to report entertainment news, interview on January 28, 2014.

⁹³³H Lalchhandama, op. cit.

⁹³⁴ ...

⁹³⁵One morning, he visited the office of The Aizawl Post, a daily newspaper and reported about his concert at Kolasib. The scholar personally witnessed his account. Vincy used to perform in the college functions and presented rap music before 2003, however he came to be known to the public from 2003.

⁹³⁶The scholar is one of the news editors of the newly launched newspaper and witnessed its growth

magazines followed suit by adopting entertainment news section. Thus, the media was supportive of the resurging Mizo music. Before *The Aizawl Post*, the Mizo newspapers did not report entertainment news, but there were weekly magazines *Lelte* and *Rimawi Khawvel* (now ceased to exist). There was *Zoeng* weekly magazine which reported entertainment news but stopped to live by the late 1990s.

By 2000 there were two leading cable television operators in Aizawl such as Laldailova Pachuau and Sons (LPS) and Skylinks; the other operators functioned as sub-operator receiving TV signals from the two leading operators and relayed within their networks. The two leading operators had their production centre with local programmes. In 2004 a new television cable network Zonet came up, and the existing ones introduced a music channel called Demand Channel with the intention to retain their subscribers. Artistes deposited their music videos with the cable television which was made available to be played after demand for a particular song was composed through the telephone. A subscriber would dial a given telephone number to be responded by a device, and an interface instruction was given through television to select and play the desired song. The artistes used the channel to promote their new music videos.

From the second half of 2005 a singer from Manipur, Lalruotmawi dominated the demand channels of the two cable televisions with her *Lengkhawm Zai* songs such as *Pialral ram nuam* (When I am in the paradise) and *Ka tan ni leh thla* (To me, the sun and the moon are no more relevant). Even during Christmas season, the two *Lengkhawm Zai* songs of Lalruotmawi were much more popular than the usual Christmas songs.

To elaborate on Lalruotmawi, she was a member of the Central Choir of Independent Church of India (ICI), the members of which are predominantly Hmar, a Mizo sub-group and the church is based in Churachandpur of Manipur. The choir visited Mizoram in 2004 and performed in the churches of ICI. In 2005 she made a music video album in her hometown Churachandpur, Manipur and two Mizo songs of *Lengkhawm Zai* mentioned above were included in the album. When the album was released, the two songs were available in the Demand Channels of cable televisions in Mizoram such as LPS, Skylinks and Zonet. It was the older generation which most

celebrated her. Articles on Lalruotmawi poured in the local daily newspapers and magazines. She was often praised for her styles, simplicity and voice. An appreciation of her style which frequently appeared in the articles was that she did not repeatedly change her dresses in the music videos.⁹³⁷ She was also appreciated as singing in the true Mizo tone and tune even by following the half-tones of tonic solfa such as 're' instead of 'me', 'fe' instead of 'f' and 'ta' instead of 't'.⁹³⁸ In fact, the older generation got mad at her that she was the idol of the older generation.⁹³⁹

Besides, different reasoning on the popularity of Lalruotmawi and appreciation by article writers, the year 2005 in Mizoram was mired with confusion. There was anxiety over the impending bamboo flowering called *Mautam*⁹⁴⁰ which was believed to affect agriculture as usual. The state government in preparation introduced a scheme called Baffacos (Bamboo Flowering and Famine Combat Scheme) in which the cultivators were intended to be assisted so that they could switch their occupation from *jhum* cultivation to some other in agriculture sector such as fisheries, sericulture, horticulture, animal husbandry etc. However, when the assistance was disbursed the beneficiaries included legislators and some other people who were involved in agriculture only indirectly.⁹⁴¹ The opposition parties, notably, the Indian National Congress keenly took the matter and projected it as a serious public issue.⁹⁴²

At the same time, there was confusion over law and order when Young Mizo Association (YMA) aggressively pursued its campaign against drug trafficking. The body was often accused as if it was legal in itself and not referring the accused in the crime to the law court. Its volunteers were often accused of resorting to excessive violence in their interrogations of suspected drug traffickers. Two deaths which could

⁹³⁷ Lalrimawia Hnamte, *Lalruotmawi: Miten tu nge an tih?*, Aizawl, Lalrimawia Hnamte, 2006 (a collection of article published in the newspapers and magazines).

⁹³⁸ R Zorampela, 'Lalruotmawi leh Perfect lo' in Lalrimawia Hnamte, *Lalruotmawi: Miten tu nge an tih?*, Aizawl, Lalrimawia Hnamte, 2006, p. 58 (a collection of article published in the newspapers and magazines).

⁹³⁹ Lalhruaitluanga Chawngte, 'Aizawlah Pa-ho Idol Ruotmawi,' *Zozam Weekly*, Vol IV No 8, October 3 - 9, 2007.

⁹⁴⁰ Bamboo flowering leads to rapid rise in rodent population which used to devastate agriculture product.

⁹⁴¹ Saikapthianga, Kawrthah constituency, Immanuela s/o F Lalthanzuala (Hnahthial constituency), T Khumtira, Retired Superintending Engineer, Vanlalngai, prominent citizen, Hranghleia elder brother of Zoramthanga, the chief minister.

⁹⁴² Mizoram Pradesh Congress Committee, *A Phek Lehlamah*, 2005 (A booklet circulated by the Indian National Congress Party's Mizoram Pradesh Congress Committee in which the ruling party Mizo National Front was accused of misusing funds).

be related to the activities of YMA were reported.⁹⁴³ Besides the campaign of YMA, there was an unidentified outfit called *Mizo Tlangval* (Mizo young men) popularly known as MTV which often unleashed violence against those accused of having involvement in drug trafficking. There were some news reports about threat and violence during the year.⁹⁴⁴ The government on the otherhand remained like a silent spectator, no initiative was taken to control the unidentified MTV neither to moderate YMA campaign nor to tackle the drug abuse menace but the proponents of human rights were vocal with media.

The year also witnesses the kidnapping of two government employees posted in the Teirei Hydel Project by Bru Liberation Front of Mizoram with a demand of rupees two crores for ransom.⁹⁴⁵ There were some strikes by government employees during the year including the Group A officers which compelled coordination of church leaders called Mizoram Kohhran Hruaitu Committee to act as a mediator between the government and the officers. During the strike of Group A officers of Mizoram government from August 8-10, 2005 Lalruotmawi dominated the demand channels of the cable televisions.⁹⁴⁶

The situation being such the older generation were appeal by songs about life beyond turmoil in this world where peace prevails sang with a soft tone, and melodious voice and it aroused their feeling of nostalgia. Thus, they were not only relieved with

⁹⁴³Zothantluanga & Rajendra Singh; see '*Mizo boy's kin protest autopsy findings*' The Telegraph – Northeast, December 9, 2005; the same newspaper report '*Mizo body faces flak over death*,' on Calcutta, May 20, 2005;

⁹⁴⁴Some incidents remained un-reported, however, some of The Telegraph – Northeast Calcutta reports reflected the situation, one referred the following editions: '*Mizo warplan against drugs*' February 14, 2005; '*Mizo group faces backlash*' May 25, 2005; '*YMA whip again on brewers*' June 06, 2005; '*Rights activist threatened*' July 14, 2005; '*Threat letter'under 'Manipur assault stirs Aizawl'*' on July 26, 2005; '*Mizo DGP for stricter legislation*' October 20, 2005;

⁹⁴⁵Zoramsanga and engineer Charanjeet Singh; See Telegraph – Northeast India, Calcutta reports - '*Bru ransom demand shot down - Rebels ask for `2 crore for engineer's release*' August 22, 2005; '*Threats fly in Bru camps - New militant outfit serves extortion note on surrenderees*' August 23, 2005; '*Reangs live in fear of attacks - Tripura govt beefs up security along boundary*' August 24, 2005; '*No breakthrough in Mizo hostage talks*' August 29, 2005; '*Posters fan Bru-Mizo tension*' September 06, 2005.

⁹⁴⁶The scholar rely on personal memory with regard to Lalruotmawi, however, the strike of government employees were reported by the Telegraph – Northeast India, Calcutta as follow: '*Mizoram officers go on CL again Sachin's story*' February 24, 2005; '*Mizoram orders officers to join work*' August 11, 2005; '*Esma fails to break officers' deadlock*' August 15, 2005; '*Police protest*' August 18, 2005;

the songs of Lalruotmawi but unable to resist her singing. She was the darling of older generations until her marriage in December 2007.

The economic liberalisation of India which speeded development in digital technology has brought the virtual end of music albums recorded on tapes – audio and video. They did not entirely disappear but as music videos they were produced in singles. Profit from sale was not their primary concern but a stepping stone to gain popularity. In between 2005-2010, computer desktop, laptop and internet reached to market with reasonable prizes and that led to mass production of pirated copies of movies, music videos and audio CD/DVDs. In fact awareness on copyrights or intellectual property was rather low.

Instead of paying for music by buying records of an artiste in a Compact Disc (CD), the Mizo public often opted to copy the records to another blank CD. Earlier, those who have a computer can copy the records and stored in the hard disk, but with the coming of CD-ROM Writer the records were easily copied through computer and stored in a CD which could be played with CD players or quickly pass on to others. The coming of pendrive and mobile phones with memory card worsened the situation for they were much durable and higher in capacity than CD or even DVD (Digital Versatile Disc) and data transfer was much more comfortable and reliable. Thus, production of music video though continued it hardly fetched satisfactory financial benefits. The primary source of income for artistes became their performance in meetings and events. Music videos were mainly created for the promotion of the artiste so that she/he may be engaged to sing in the meetings and events.⁹⁴⁷

6.5 Conclusion

Mizo could not remain isolated from global music, with the increased interaction with the broader world they were adapted to the western origin music. Besides the communication, Christianity, the religion they had adopted was found to be incompatible with the old music tradition in the opinion of the missionaries who introduced Christianity. In this way too they had no option but to look for new music. Music life of the Mizo was significantly changed in the late 1940s that the dominant music activity shifted from the rice beer drinking parties of village elite to the youths.

⁹⁴⁷Biakchungnunga, op. cit.

Education and World War II were vital in this regard. The pioneers such as Durra Chawngthu, Vankhama and R Zuala, etc. were students who went outside Mizoram to continued education. The World War II veterans and those who were in the defence forces having exposure to western music also contributed significantly. Gramophone and theatre hall shows were their source of music in the early years. When Mizo programme was introduced in the service of All India Radio, it was not only a significant source of music Mizo, but an inspiration and impetus for Mizo to engage themselves in music recording. The AIR also regularly aired the internationally famous western song, thus exposing the Mizo community to the international trend and broadened their music taste.

The Christian missionaries introduced choral music, and it was not only a church music, but through which Mizo youths have exposure to the outside world. They not only visit different parts of India as a singing group but even went abroad. In the 21st century, every church in Mizoram is expected to have an active choir.

In the MNF movement music was credited as an important channel for the promotion of their ideology particularly, songs of Rokunga and Lalţanpuia. When the movement commences offensive actions, the extreme reactions of the Government of India in its counteractions were felt and recorded in music. Some songs were composed in recounting the events of a forced grouping of villages and oppressive curfews. The 1960s Mizo society turned to songs and music of melancholic nature sung in typical Mizo soft tune in the face of general insecurity and a feeling of profound loss and hurt.

Like other parts of the world, Mizoram was also influenced by rock music culture. However, the lifestyles of Rockstars did not influence much on Mizo rock musicians that when the Rockstars were much involved in drug abuse, most of the Mizo rock musicians were free from drug abuse though alcoholism was prevalent. Interestingly, when Mizo adopted western origin music it was not a pure adoption; thus, there were *Leikapui Zai* and the Mizo version of rock music which accommodated the Mizo music sentiment.

India's opening of its market to foreign investors in the name of economic liberalisation from 1991 was felt in the Mizo music industry. Electronic music equipment and devices were available at lower prices yet better in quality rendering

recording of music album were much easier and less expensive spawning a lot of music albums of good quality as well as many mediocre ones. The Mizo musicians turned to the less expensive recorded soundtracks of electronic music Keyboard instead of live recording with a group of musicians. With the advent of cable television, the best international music was accessible at Mizo homes which negatively impacted the music scene in Mizoram for a moment when the public turned to global music, particularly the western music through television at the expense of the locally groomed Mizo artistes. Thus, music concerts at this juncture could not attract a large audience as before, and the music bands were virtually disappearing.

Towards the end of 2002, the Mizo music artistes performing in Mizo language made definite come back in the Mizo music scene following the successful release of Vanlalsailova's album *Zoram tang fan fan* (Zoram don't give up) which acted more like a catalyst prompting artistes and vocal bands to come up with their music albums. Rap music also was quickly picked up during the period. The social upheaval and related problems in the society during this time encouraged the older generation to seek comfort in the Mizo older music genre developed during the colonial era, namely *Lengkhawm Zai*.

With the development of digital technology transferring, storing and retrieving of data has become very easy. Obviously, this affects the Mizo music industry as it faced the problem of producing music for profit purposes such as audio albums and video albums. Thus, the Mizo music industry is now resorting to music videos as a means to promote artistes, so that they may be engaged as an entertainer in different meetings which could be inclusive as well as exclusive. It is a practice in a Mizo society that meetings with invited participants are entertained with good singers if the meeting is not a technical session. Recently, the Mizo Zaimi Inzawmkhawm (Society of Mizo singers) fixed minimum fee for its member at `3500 per performance.⁹⁴⁸ The Mizo music industry is then shifting from recording to live performance.

⁹⁴⁸Cited in the press release of Department of Information and Public Relations, 31st August, 2017.

Chapter 7

Conclusion

Music is a part of human life; it reflects the belief system or religion, socio-economic and political situation. It changed and adapted according to the environment. The pre-Christian Mizo music reflects the belief system, economy, social life and politics. When the British India colonised Mizoram, and western evangelical societies introduced Christianity to Mizo, a new music tradition emerged. In the process assimilation of Christianity and practices, the Mizo encompassed gospel hymns, western origin music and musical instruments. The World War I & II provide chance of exposure for Mizo to the other music culture. During the wars a number of Mizo joined different services of the British crown and this led to change to Mizo outlook in some extent. The development of music culture continues, but a quantum change happened in Mizo music tradition, when there were an aggressive global market competition on electronic, and communication technologies among the MNCs since the first decade of the 21st century, like other parts of the world. Advanced digital technology brought piracy in music industries for it has become very easy to copy, store and retrieve digital data from one source to another, in the Mizo music industry it resulted in the end of commercial musical albums, both audio and video but music videos were continued as promotion of artistes.

Belief in supernatural spirits was a way of pre-Christian Mizo life. They measured every aspect of their life such as prosperity, security, long life, procreation and health through their relationship with the supernatural beings. Sacrifices were performed to the spirits to maintain a good relationship and to deal with them. Chants were the means to communicate with the spirits in which they expressed their wishes such as success in agriculture and hunting, security from wild animals and enemies and health and long life which is free from disabilities

Success in agriculture and hunting were not only essential to lead a successful life or to become economically secure but also to entitle luxurious living in the afterlife by achieving a social status called *Thangchhuah*. There were two kinds of *Thangchhuah* such as *In lama Thangchhuah* who performed a costly sacrifice *Khuangchawi* and *Ram lama Thangchhuah* who killed prescribed animals and celebrated each killing of the specified animal with a feast by killing a domesticated animal which was called *Ai*. To become *In lama Thangchhuah*, one had to be very successful in agriculture and domesticated animals. *Ram lama Thangchhuah* was not achieved by success in hunting alone, but one should be able to celebrate each success with feast. Interestingly, there was no chant which expresses a wish for success in domesticated animal rearing, except *mithan*. They reared domestic animals primarily for sacrifice including *ai*; thus, the primary source of meat as food became hunting. The wild animals viz. deer, barking deer, wild gayal and elephant were a vital source of meat for pre-Christian life. The community shared hunted animals.

Hunting apart from being a source of meat was necessary for their security. They maintained a prescribed list of which wild animals can be hunted or not. For instance, if a man killed serow he performed a simple sacrifice at home with a fowl and it was called *Ar hnuaichhiah*. Accordingly, in the usual circumstances, they did not kill tiger until and unless there was a threat to them from the tiger. Python was also not killed in the normal circumstances. But bear and king cobra were considered threat to human life and included in the prescribed animals that a man was required to kill to become *Ram lama Thangchhuah*.

They were also to protect their crops and domesticated animals from wild animals, for instance, wild boar, monkeys, porcupines, small wild cats etc. Thus, hunting serves essential purposes in the pre-Christian Mizo society such as to achieve *Ram lama Thangchhuah*, security, the source of meat and protect crops from wild animals. With such background, there were chants for favour of success in hunting. They also celebrate success in hunting with community singing called *Salu men* or *Salu lam* in which the hunters kept vigil the whole night singing the songs of *Salu lam Zai* tradition.

The long life which is free from misfortunes such as physical disabilities and injuries was important for pre-Christian Mizo, and many chants reflected this point. The only occupation available was shifting cultivation which demands consistent supply of labour. They regularly changed their settlements at the interval of six to seven years due to lack of technological and scientific knowledge on cultivation and terrain where they settled. Because of this semi-nomadic nature they did not develop occupations other than agriculture. Production for subsistence level was not tricky while the accumulation of surplus produce was not convenient in the swidden cultivation of primitive days.

As agriculture was the only available occupation, the supply of labour depends on the family workforce. In traditional Mizo society, some achieved the status of *Thangchhuah* through their success in the management of the workforce. Sacrifices performed for the achievement of *In lama Thangchhuah* were very expensive which requires celebration with a grand feast by sacrificing each prescribed animals. Same case, anybody who wanted to become *Ram lama Thangchhuah* had to go for hunting and then relinquished his game trophy to the village community with rituals. Rituals hymns and songs performed in these ceremonies vividly reflected their tough life that's why a person who hosted a community feast could get a wildcard entry to the *Pialral* of afterworld, where there is no work but a solace life.

Besides the wild animals, security against enemies was essential for the pre-Christian Mizo. Raids and guerilla attacks were common manoeuvres of Mizo warfare. Frequent conflicts between the chiefs brought difficulties to the community, apart from the harsh situation of *Jhum* cultivation. Raids for booties and kidnap for ransom were also known. Moreover, village community received with celebration when young men of a village who went on raiding or stealthily mission and returned with trophy. Wishes for protection against enemies and victory over enemies in chants reflected insecure and panicky psyche of the community. The importance of hunting and security against enemies was testified by the chants of successful hunters and victorious warriors called *Hlado* and *Bawhhla* respectively. Both of the chants were a declaration of success and victory.

About health, illness and diseases were believed to be caused by the spirits considered to be malevolent. Sacrifices were performed in dealing with the spirits usually by offering animals, most of the chants were exorcist type.

Believing in supernatural beings they even attached spirits to the environment, thus, punctilious and careful in cutting forest and burning for *jhum* which they started with chants justifying their action. This punctilious nature was found in the musical instruments and songs also. They usually began a process of cutting a tree for *Talhkhuang* with a chant by *Sadawt*; young men refrained from learning how to play *Ṭingṭang* out of a belief that the good ones with this instruments were not blessed with children. Oral tradition on the origin of *Zailam Hlapui* of *Chawngchen Zai* reflects how they related misfortunes with the spirits. The person who was performing *Chawng* sacrifice violated a taboo by sending his son to another village which required a night stay away from the village.

According to taboo as mentioned in Chapter three, the performing family member should not stay out of the village after the preparation of rice beer dedicated to the guardian spirit of family and clan called *Sa*. The son died after returned from his assignment, and his father composed a sad song of regret. The songs expressed that his action should not hurt the spirit, and his expression could consider that during those days Mizos were quite concerned for the satisfaction of *Sa*. In one of the songs of *Neihlaia* who was in love with his sister, expressed concern that such relationship may hurt the feeling of *Sa*. Their interest for the spirits was also seen in their hesitation to sing songs of *Ulru Zai* as they felt that it belonged to jungle spirits and the singing of it might irritate the spirits and result in an epidemic in the village.

Not only the environments, but they also believed that valuable properties like firearm and *mithan* had spirits. Sacrifices were performed to the spirit of the gun when they were setting out for hunting or on a mission of fighting. *Mithan*, as mentioned earlier, was the most valuable domesticated animal and calculation of bride price was based on the size and number of *mithan*. It was believed to have a spirit which was released with a chant before killing it in *Sechhun* sacrifices. Chants accompanied every action about *mithan* during *Sechhun* sacrifices. There was also a chant for non-cooperating *mithan* when it was bought and brought from other village. The chant addressed the spirit of the *mithan*.

Since they believed in supernatural powers, they had a concept of magical powers in which one could attain superpower by the knowledge of chants called *Dawihla*. But they were not much afraid of this power, and they even killed those accused to have the power and misused it.

Divisions and gender differences in pre-Christian Mizo society were reflected in music tradition. The elite family who could arrange *Chawng* sacrifice had the right to keep a popular musical instrument like *Khuang* (drum). Owning a *Seki* (*mithan's* horn) indicated a person's identity who could perform a sacrifice ritual called *Sechhun*. They did not disposed off the sacrifice *mithan's* horn rather they used it as a beer drinking cup and as a music instrument. The village elites only used *Talkhuang* a musical instrument. Those families performed *Sechhun* displayed it in front of their houses. The village elites erected a memorial stone or to mark their achievements and *Talkhuang* was an important feature as they used to keep it at the base platform of the stone. Moreover, the gongs were much-valued property, and those who owned it were considered wealthy.

The most popular way to enjoy music was community singing on special occasions and male dominated rice beer drinking parties. In the pre-Christian Mizo society there was virtually no community singing without rice beer drinking, but for the ordinary people, it was only available on special occasions such as *Chai* of *Chapchar Kut*, *Chawngchen*, *Mim Kut* and condolence meetings. Besides these special events, there were rice beer drinking parties with community singing but not inclusive, one was a celebration of success in hunting attended by the invitees and the other was that of the elites. The ordinary people did not afford rice beer drinking parties, neither could they spare their time in the usual situation. But, the elites who could afford rice beer practice it almost every day, songs were composed in such parties, and they were the primary medium of transmission of songs. The women and young men who had no authority in the family resources did not join the parties. But they were not barred, and exceptional cases of their participation were known.

There were some women song composers and known to participate in the beer drinking parties such as Pi Hmuaki, Lianchhiari, Laltheri, Lalchhungi, Saikuti and Darpawngi. They all belonged to the elite circle in the village. Oral tradition on Pi Hmuaki is very little, but she was known to join beer drinking parties of the chief and

his advisers. Lianchhiari and Laltheri were daughters of village chiefs, Lalchhungi and Saikuti belonged to the economically better off family and closed to the chiefs of the villages in which they lived while Darpawngi enjoyed the patronage of the chiefs where she lived.

Besides the well-known women composers, there were different *Zai* in which women were said to contribute some of the songs. However, it is questionable whether those women composed the songs except some songs in the *Aikhiangi Zai* and *Chawngvungi Zai*. Some of the songs of *Aikhiangi Zai* were the dirges of Aikhiangi on the death of her newly married husband in the attack by a wild *gayal*, and some of the songs of *Chawngvungi Zai* were the dirges of the mother of Chawngvungi and mother of Sawngkhara. Most of the other songs were in the style of private conversations and the form of short and simple melodies. It is unlikely those women would divulge their discussion to others by composing songs; rather the songs seemed to be composed by some talented persons dramatising the background story.

The composition of songs and singing outside the community singing in the rice beer drinking party of the village was known and practice. Those who did not participate in the community singing composed *viz. Darlenglehi Zai* and *Darmani Zai*. However, the composition of songs in the rice beer drinking party by using existing styles and tunes being a common practice such songs (like *Darlenglehi Zai*) had different themes and subjects which were not related to the original songs.

Love and romance, as well as beautiful maidens, were the most common theme of pre-Christian Mizo songs. An ordinary Mizo young man was free to marry any girl except his mother or sister; there was no prejudice or group where he would find his bride, though, he did not usually marry first cousins on the father side. Thus, beautiful maidens were much valued as well as the talent to win the heart of sexy girls. Songs were composed on beautiful maidens and were given the name of celebrated maidens like *Darmani Zai*, *Thangnunnemi Zai* etc.

However, a Mizo young man was free to marry any maiden of his choice, marriage was a deal between two families through mediators, and there was bride price. Reckon of bride price was based on *mithan*, the chieftain Sailo clan was usually ten *mithans* while the prominent clans like Pachuau were seven *mithans* and the smaller

clan may be three to four *mithans*. But the final authority of the bride price lies with the bride's family; they could make every concession or demand excellent higher price. In the case of Lianchhiari her family was willing to go for every concession, but in the case of Chawngvungi, her family requested a very extraordinary bride price.

The chieftain clan, Sailo had some prejudice against commoners, particularly the maidens were usually married to another chieftain family. A well-known composer Laltheri was a daughter of Sailo chief but fell in love a commoner. Her songs were composed after her lover was killed on the order of her family.

Songs were taken serious, the composition of deriding songs often preceded physical confrontation in the conflicts and the victorious party in the dispute used to compose satirical and deriding songs. The joint attacked of a Zadeng chief Lalchungnunga by Sailo chiefs: Lalsavunga and the sons of his uncle Mangpawrha was considered incited by deriding and mocking songs. It was not known whether the attack will still be carried out if such songs were not composed; but it is certain that those songs added fuel to the fire. The raid of Hualngo by Lalsavunga at Riangtlei, *Chhim leh Hmar Indo* (war between the Sailo chiefs in the north and south) and *Chhak leh Thlang Indo* (war between Sailo chiefs who were expanding their area from the west to the central Mizoram and those who retreated from the eastern border to the central Mizoram) were all preceded by deriding and mocking songs.

Community singing was an essential way of mourning, community singing followed the event of death in consoling the bereaved family, and *Mim Kut*, an annual occasion observed every year as a farewell to the dead was mark by community singing. Songs of *Thuthmun Zai*, *Khawhar Zai* and *Mitthi Hrah Zai* were mourning songs, besides these *Zai* there were some songs composed in mourning such as *Darpawngi Lusun Zai*, *Aikhiangi Zai*, etc. The Mizo Christians practice of community singing in the house of a bereaved family is, in fact, a continuation of this pre-Christian tradition.

Mizo frequently raided the inhabitants of territories under the British India government before they were annexed. In those raids, taken male captives were sold for firearms to the Mizo cognate groups from Myanmar while females were married off in which the captor became the *loco parentis* and receive the bride price. In the case of children captives, they were brought up in the family of the captor. Generally, the

captive children were absorbed in the society, and they adopted Mizo identity by performing a ritual called *Saphun*. Vahailaka who was associated with *Ulru Zai* was one of such captives who took Mizo identity.

Besides the singing tradition, pre-Christian Mizo enjoyed pure instrumental music that only *Khuang*, *Seki* and *Tuiumkhuang* were used as an accompaniment to singing while *Ṭingtang* and *Talhkhuang* were occasionally played along with some songs but the other instruments were played and enjoyed without a song. The musical instruments such as gongs, *Tumphit*, *Bengbung*, *Buhkuang tum*, *Rawchhem* and *Phenglawng* were played on some specific tune of songs attached to them. With *Hnahtum* any tune could be played, but there were some tunes of songs which they commonly played. Likewise, there were some songs attached with *Ṭingtang* which they sang while playing it or only the tune was played. The instruments such as *Khuang*, *Seki*, *Tuiumkhuang*, *Darbu*, and *Tumphit* were performed in the community music activity while other musical instruments were played for personal amusement. *Tumphit* was performed only in ceremonies while *Darbu* though associated with ceremonies, casual playing of it was known.

The close interaction between different Mizo cognate groups before British colonialism was extended to them was perceivable through music for some songs attached to musical instruments composed in the different language of Mizo cognate groups. For instance, some songs attached to *Rawchhem* were composed in Biate while some songs of *Darhla* were composed in Lai and Paite. In the singing tradition also some songs were composed in the language other than Mizo but included in Mizo singing tradition. For instance, *Dardini Zai*, *Zakuala Zai* and some songs of *Darmani Zai* were composed in Lai; songs of *Thailungi Zai* and *Mitthi Hrah Zai* were composed in Ralte and some songs of *Khawvar hla* in Chawngchen Zai composed in Paite. The chants of *Bawhhla* (chant of the victorious warrior) and *Hlado* (chant of a successful hunter) were also composed in the Halkha dialect of a Mizo cognate group Lai of Chin state in Myanmar.

When the Christian missionaries introduced Christianity they brought songs which were alien to Mizo in the structure, tone and style. The songs were translated or adapted from western Christian hymns and composed in the structure and style of the

western hymn. In 1906 there was a wave of ecstasy called *Harhna* or 'Revival' among Mizo Christians which was community singing and dancing by waving. It was attractive to Mizo, and many people gave their names as Christian.

Non-Christian Mizo adopted the community singing and dancing of *Harhna* in the much celebrated *Puma Zai* which swept Mizoram from 1908 and continued till the Mautam famine of 1911-12. *Puma Zai* was the composition of songs in the tune and style of Mizo cognate groups such as Biate, Hrangkhawl and Sakechep who were known as Old Kuki. The songs of *Puma Zai* were songs of two lines with the word *Puma* at the end of the first line as a refrain. But, Mizo added the dancing style of waving. It was already known to Mizo in the second half of the 19th century, but they did not paid attention. Initially, the songs of *Puma Zai* was sang by a woman called Darpisiaki as a lullaby and an alleged idiot Thangzika as a comic song at the village of Ratu. The songs and style were picked up by the young men and they composed some humorous songs. Children also sang the songs of *Puma Zai*; while going to receive their parents returning from *jhum* children sang the songs and waved their hands, sometimes waved leaves and flowers. It became very popular in the village; for its popularity, some neighbouring villages even sent men to learn the song. In 1908, it reached a village Zawngin; there the chief Lalzika celebrated the song by killing a *mithan* and provided a grand public feast. From then, wherever it reached animals were killed in celebration.

In its nature *Puma Zai* was an inclusive community singing; all those present where *Puma Zai* was sung joined it at least by clapping, and it was also referred as *Tlanglam Zai* for its inclusiveness. In the course of time the word *Puma* was omitted, and killing of animals in celebration was abandoned. Thus, it came to be known as *Tlanglam Zai*. A celebration of the song by providing feasts was discontinued while the nature of *Tlanglam Zai* was still a festival type. In the autumn and spring season, the singing groups visit their neighbouring villages and the hosting villagers would receive them at the village entrance with rice beer. Singing and composing of *Tlanglam Zai* songs in the open air followed.

With *Tlanglam Zai* evolved a new structure of songs – three lines with nine syllables in the first line, eleven in the second and nine in the third. Almost all the songs composed after *Tlanglam Zai* were in this structure. Community singing at *Zawlbuk*

(bachelors' dormitory) also became popular. Thus, *Puma Zai* and *Tlanglam Zai* not only brought community singing but music for the youths too. With the community singing at *Zawlbuk* there was a change in *Zawlbuk khuang* (drum of bachelors' dormitory) from around 1910, earlier it was an elongated one with a little more than 12 inches in diameter, now it was shorter but broader in size. Thus, *Mizo Khuang* had changed before even before Christians adopted it.

The *Mautam* famine of 1911-1912 brought to the end of *Tlanglam Zai* and when the situation returned to normal, there was the second Revival of Mizo Christians in 1913. During this Revival, the number of Christians rose by more than 85 per cent, and at the same time some Mizo Christians deviated from Church under the leadership *Tlira*. Those who departed from the church composed songs criticising the mission founded a church which came to be known as *Ramthar Zai*. Besides this deviation, there were some Christians who used *Khuang* (drum) in their community singing. Two of such groups eventually merged and founded the Salvation Army in Mizoram. Within the church, there was no official resolution with regard to *Khuang*, and its adoption did not invite action from the church although the leadership had reservations about it. The Mizo Christians who adopted *Khuang* soon discontinued.

The second Revival of Mizo Christians was immediately followed by the revival of community singing of beer drinking parties with new songs called *Chheih Zai* in which the structure of *Tlanglam Zai* was retained but the tune had more tones. Pre-Christian Mizo songs were three to four tones, and in some cases, pentatonic were found. The tunes of translated western Christian hymns usually had more tones, for instance, one of the earliest translated song, *Thawnthu hlui chu min hrilh rawh* was an octave. Mizo, following the new style, started to composed songs with more tones beginning from *Ramthar Zai*, the songs which were octave as well as the song of *Chheih Zai*. The former was confined to a religious group called *Tlira Pawl* (*Tlira* and his followers) who deviated from the church during the second revival while the latter was found in the rice beer drinking parties. Besides songs with more tones, community singing without beer drinking became popular among the Mizo youths that the young men of *Zawlbuk* (bachelors' dormitory) used to sing before going for a night visit to girls which was a Mizo way of socialisation and very popular. The songs they used to sing came to be known as *Zawlbuk Zai*. Thus, the ground was prepared for the coming

of *Lengkhawm Zai*; the indigenous Mizo Christian music evolved from the synthesis between western Christian hymns and pre-Christian singing tradition. Before *Lengkhawm Zai*, Mizo Christians relied on translated western hymns or Christian songs composed in the west of tunes. When the third Revival of Mizo Christians came, the pre-Christian musical instrument *Khuang* which made its appearance among some of the Mizo Christians in the second Revival was adopted as a Mizo Christian musical instrument. The *Lengkhawm Zai* followed the adoption of *Khuang*.

The Christian missionaries also introduced tonic solfa to Mizo and promoted it through education which was more intensified after the World War II. With the popularisation of the knowledge of tonic solfa a new singing style developed among the Mizo which was called *Solfa Zai*. It was a community singing in which *Khuang* was beaten. Choral music soon followed the introduction of tonic solfa. *Solfa Zai* and choirs were the symbols of Mizo Christian music apart from *Lengkhawm Zai*. The choral music provided an opportunity for exposure to the outside world for the Mizo singers. The Mizo choirs had tours in the different parts of India and abroad.

Colonialism and introduction of Christianity changed the Mizo relationship with its neighbouring and other societies. In fact, the contact was limited to occasional visits to the trade points and raids on the settlement under the colonial government from the Mizo side and surveys and expeditions from the government side. Record of visit from some Mizo chiefs and their representatives were, however, found the common people hardly crossed the Mizo boundaries. Gradual integration into a more extensive system was initiated beginning with Christianisation. After increasing interaction with outside world and exposure through education and participation in the different services during World War II, Mizo youths started to adopt their contemporary western music; they began with composing songs in the existing tune of western songs. In selecting their western contemporary music, Mizo youths made the western instruments on their own, particularly the Hawaii and Spanish Guitars. The latter became the primary musical instrument of Mizo while other musical instruments practically disappeared. Singing with handmade guitars in the open space at night was common. This kind of singing in the background, a new music style evolved among Mizo which was known as *Leikapui Zai*.

Mizo programme of All India Radio was introduced in 1957 from the Guwahati station, and it became a significant platform for Mizo musicians as well as a source of Mizo music. Musicians formed into bands in the western models and sang the songs of their contemporary renowned singers and bands. Request of the song was one of the most important programmes of the Radio and was used as means of communication by putting a message in the purpose of making the request.

Music was a vital source of inspiration for the MNF movement in the initial stage. The excesses of the Government of India in dealing with the MNF movement was felt in music, some songs of resistance were composed on grouping of villages and excessive curfews. The feeling of insecurity loomed over the general public, and melancholic songs by Siampuii Sailo received much appreciation. The *Thalfavang Kut* of Shillong Mizo community reached its peak during the MNF movement. Due to disruption of ordinary life, many people flocked together in Shillong; there was a kind of social stigma upon the Mizo which on the other hand promoted community feeling, and the events were well attended. There were music competitions and many of the prize winners and celebrated artistes during the event became prominent figures in the Mizo music world, for instance, Lalsangzuali Sailo, Lalnunmawia, C Vansanga, Zira Hnamte, Zirsangzela Hnamte, etc.

The wave of Rock music was a witness in the Mizo music world, some rock band were formed, and concerts were well attended. The rock bands performed on the music of internationally renowned rock bands and their songs composed in English. The dresses and styles of international rockstars were emulated. In 1976 a Mizo rock band Vulmawi released an album *Raldawna leh Tumchhingi* which became the first Mizo audio album, and it was followed by *Damlai Pialral* of Zodi in 1977. The two rock bands were from the Mizo community in the Chin state of Myanmar. They brought rock music in Mizo and adapted to Mizo music sentiments. Vulmawi had a tour in Mizoram during 1981, their concerts were well attended and tickets used to be sold out weeks before the schedules. It was after this tour Mizo rock bands and singers included Mizo songs in their items although the majority was still English. In 1991 Rosangliana released his album *Zorock* in which he composed his songs with the words and style of conversation instead of the Mizo style of composition with poetic words. He was the earliest to produce rock album in Mizo after Vulmawi and Zodi and reinforced the Mizo

version of rock music introduced by the two bands. Other Mizo rock albums then followed. Thus, Mizo perception rock music was significantly changed as rock bands composed songs in Mizo and performed on it instead of the English songs of the international rockstars. The Mizo rock bands, while mostly performed on songs and music of international rockstar, were not much influenced by the lifestyle of the rockstar. They were not involved in drug abuse while alcoholism was common and dresses of rock stars were not far emulated, particularly from the late 1980s.

The success of the first two rock albums inspired Mizo music entrepreneurs, and recording studios came up, a large number of audio records were produced till the first decade of 21st century until audio cassettes were no longer relevant due to the advent of digital technology.

India's economic globalisation from 1991 was felt in the Mizo music industry. When the Indian market was accessible for the multinational companies, and the free to air (FTA) programmes of STAR were available, cable network television the Skylinks (now ceased to exist) was started in Aizawl in 1991, and MTV (Music Television) was the most favourite channel of the youth. Towards the end of 1990s MTV stars dominated the Mizo music world; MTV stars were more listened than the Mizo singers. Besides MTV - the new music source, electronic music equipment and devices became available at lower prices yet better in quality rendering. The electronic music Keyboards took the place of musical bands that a recording studio can function with one good Keyboardist instead of a group of musicians. In the stage performance, recorded soundtracks were played instead of hiring group of musicians. Moreover, music concerts were not attended as before. Thus, the role and importance of musical bands were much reduced; most of them ceased to function.

In the first half of the decade of 21st century, there was a resurgence of Mizo singers, beginning with the release Vanlalsailova's album *Zoram Tang Fan Fan* in November 2002. He brought the style of 90s pop boybands in his version which was much appreciated by the Mizo music lovers. Moreover, the Mizo excitement for the western pop music had reached a kind of saturated point by this time, and the music lovers were keen to turn to Mizo singers. New artistes and music bands, including Rap music in Mizo appeared with albums and music videos.

One of such artistes was Lalruotmawi from Manipur state, she appeared in the Mizo music scene from the second half of 2005 with the songs of *Lengkhawm Zai* and continued to be the darling of older generations until her marriage in December 2007. Confusions in the society dominated the year 2005. There were many strikes against the government including the Group A officers who manned the day to day function of government. The anti-drug campaign by YMA was extreme while another unidentified outfit called MTV (Mizo Tlangval or Mizo youth) was still more extreme. They were like taking law in their ownhand. YMA was even accused to caused the death of some people by torturing after their alleged involvement in drug trafficking and its related crime. The government remained to be a silent spectator, it did not show any inclination to control the situation while the human rights proponents were vocal in criticising the government, YMA and MTV. In the meantime, *Mautam* (flowering of melocanna baccifera species of bamboo) was approaching. It was supposed to be accompanied by an upsurge in rat population which will attack and devastate crops. The government had took initiatives for such situation with a scheme called Baffacos (Bamboo Flowering and Famine Combat Scheme). However, when implimentation of the scheme was started there were alleged misuse of the fund and the opposition party was vigorous in attacking the government. In such situation Lalruotmawi with the two songs of Mizo *Lengkhawm Zai* such as '*Pialral Ram Nuam*' (When I am in the paradise) and '*Ka Tan Ni Leh Thla*' (To me, the sun and the moon are no more relevant) moved and comforted the older generation. Even the Christmas season was dominated by the songs of Lalruotmawi instead of the usual Christmas songs.

By the end of the first decade of 21st century, music video and albums were no more profitable because of the development of digital technology. Data transfer and retrieval becomes very easy with the growth of digital technology and music market was severely affected. The Mizo music industry then resorted to single music videos as a means of promotion of artistes so that they may be engaged to sing in the meetings and events. Thus, music albums both video and audio came to a virtual end.

From pre-Colonial to the present contemporary period there were changes in Mizo music in response to the changes in political, belief system, social and economic conditions. With the difference in the political situation, they were introduced to a belief system and music which were never known to them. Chants in the belief system and music played in the ceremonies were no more relevant in the new belief system.

The relevance of successful hunters was much reduced in the new belief system and gradually given up with the change in their relationship with forest and its animals. Likewise, chants of victorious warriors and music played in celebration of their success were no more relevant to the new political condition as raids and its related activities were no more possible. The nature of music activity was also changed with the new belief system that the community singing was adapted to the community singing of the new belief system and a new kind of songs even evolved in the process of adaptation. Musical instrument which was still relevant, *Khuang* (drum) was retained with some adjustments while other musical instruments were practically abandoned. And the community singing which was associated with rice beer drinking was given a new face that it became a music activity of Christians without rice beer.

The new political condition also provides exposure for Mizo youth to the outside world which led to the adoption of western origin music and musical instruments while the previous musical instrument is not suitable for the adopted music culture were abandoned. The whole process of transition of Mizo music from the pre-Christian to Christian and the adoption of western music beyond Christianity was also marked by increasing participation of the youths in music activity starting from *Puma Zai*, *Lengkhawm Zai*, *Kaihlek Zai*, Choral music to composition of secular songs in the western tunes and instruments.

Mizo adopted music which had once alien to them by adapting to their new situation and their own music tradition was virtually abandoned. However, in such adoption the Mizo styles and sentiments were accommodated. Thus, new styles such as *Lengkhawm Zai*, *Solfa Zai* and *Leikapui Zai* evolved. Even in Rock, the Mizo music sentiment which was soft in tune and melodious was accommodate and there was a kind of Mizo version of rock music.

On the whole Mizo music reflects and responded its political, belief system, social and economic conditions. Even in the transition from colonial to post-colonial political situations, Mizo music was not a silent spectator, some political songs were composed in *Tlanglam Zai* and *Kaihlek Zai*, and singers entertained political meetings. Likewise, throughout the MNF movement music played the roles of the source of inspiration to the expression anguish over the sufferings of the public. It also responded and was well adapted to the economic liberalisation of India.

Appendices

Appendix – I

Chants

Chant of Sa

I

Sa-in aw ka sahril lo chhang ang che,
Sakunga thoin ka sahril lo chhang ang che,
Ruahhmura thoin ka sahril lo chhang ang che,
Thlan chhak thoin ka sahril lo chhang ang che,
Thlan thlanga thoin ka sahril lo chhang ang che,
Tuallaia thoin ka sahril lo chhang ang che,
Chhum zinga thoin ka sahril lo chhang ang che,
Lailuta thoin ka sahril lo chhang ang che,
Bualchhuma⁹⁴⁹ thoin ka sahril lo chhang ang che,
Vahluta thoin ka sahril lo chhang ang che,

Buhmama thoin ka Sahrial lo chhang ang che.⁹⁵⁰
Muchhipa thoin ka sahril lo chhang ang che,
Khawkawka thoin ka sahril lo chhang ang che.⁹⁵¹
(Guardian of tribes and people, please receive my pig,
Arise from *Sakung*, please receive my pig,
Arise from *Ruahhmur*, please receive my pig,
Arise from the *Thlanchhak*, please receive my pig,
Arise from the *Thlanthlang*, please receive my pig,
Arise from street/open space in the village, please receive my pig,
Arise from midst of cloud, please receive my pig,
Arise from *Lailut*, please receive my pig,

⁹⁴⁹ J Shakespear, *The Lushei-Kuki Clans* p. 72, According to J Shakespear it was Bualchum where men first built village in Mizo tradition which was apparently same with Bualchhum

⁹⁵⁰ This particular line is taken from the chant provided by J Shakespear op. cit., Aizawl, Tribal Research Institute, 1988, p. 71-72; Buhmam, according to J Shakespear was the hill where first bird's nest was built by crow

⁹⁵¹ Zairema, *Pi Pute Biak Hi*, p. 24

Arise from *Bualchhum*, please receive my pig,
Arise from *Vahlut*, please receive my pig,
Arise from *Buhmam*, please receive my pig,
Arise from *Muchhip*, please receive my pig,
Arise from *Khawkawk*, please receive my pig).

II

Kawtpuia thoin ka sahril lo chhang ang che,
Tluangrela thoin ka sahril lo chhang ang che,
Khumpuia thoin ka sahril lo chhang ang che,
*Tappuia thoin ka sahril lo chhang ang che.*⁹⁵²
(Arise from the front yard, please receive my pig,
Arise from the house beam, please receive my pig,
Arise from the master bed, please receive my pig,
Arise from the fire hearth, please receive my pig).

III

Pi biakin ka sahril lo chhang ang che,
Pu biakin ka sahril lo chhang ang che,
*Kan chham a sual pawhin a lak dan lo thiam ang che.*⁹⁵³
(One worshipped by foremothers, please receive my pig,
One worshipped by forefathers, please receive my pig,
If any mistake is committed, please take it easy).

Chant of *Khua*

Khuain aw ka chالصawm lo chhang ang che,
Sakunga thova khuain aw, ka chالصawm lo chhang ang che,
Thawhhmuna thova khuain aw, ka chالصawm lo chhang ang che,
Lailawia thova khuain aw, ka chالصawm lo chhang ang che,
Thlanchhaka thova khuain aw, ka chالصawm lo chhang ang che,
Thlanthlanga thovin khuain aw, ka chالصawm lo chhang ang che,

⁹⁵² ...

⁹⁵³ Zairema, *Pi Pute Biak Hi*, p. 25

Khawlaia thova khuain aw, ka chالصawm lo chhang ang che,
Kawtpuia thova khuain aw, ka chالصawm lo chhang ang che,
Leiruta thova khuain aw, ka chالصawm lo chhang ang che,
Bualchhuma thova khuain aw, ka chالصawm lo chhang ang che,
Chumchiha thova khuain aw, ka chالصawm lo chhang ang che,
Zinglaia thova khuain aw, ka chالصawm lo chhang ang che,
Chhuatphova thova khuain aw, ka chالصawm lo chhang ang che,
Chhuatcheha thova khuain aw, ka chالصawm lo chhang ang che,
Mualliana thova khuain aw, ka chالصawm lo chhang ang che,
*Lenpuia thova khuain aw, ka chالصawm lo chhang ang che.*⁹⁵⁴

*(Khua,*⁹⁵⁵ *please receive my mithun,*

Arise from Sakung, please receive my mithun,
Arise from Thawhmun, please receive my mithun,
Arise from Lailawi, please receive my mithun,
Arise from Thlanchhak, please receive my mithun,
Arise from Thlanthlang, please receive my mithun,
Arise from Khawlai, please receive my mithun,
Arise from Kawtpui, please receive my mithun,
Arise from Leirut, please receive my mithun,
Arise from Bualchhum, please receive my mithun,
Arise from Chumchih, please receive my mithun,
Arise from Zinglai, please receive my mithun,
Arise from Chhuatpho, please receive my mithun,
Arise from Chhuatcheh, please receive my mithun,
Arise from Muallian, please receive my mithun,
Arise from Lenpui, please receive my mithun).

Chant of *Sechhun* performer

Ka hmu mawha ka ti a ni lo,
Ka en mawha ka ti a ni lo,
Nuntluang pangdam ka dilna a ni e,

⁹⁵⁴ Zairema, *Pi Pute Biak Hi*, pp. 49-55

⁹⁵⁵ Guardian spirit of village community, polity including physical environment and wild animals.

Huang tawtin lo lawi ang che,
A chhun tirhna ni rawh se,
Ka lam tirhna ni rawh se,
A ni, a thla dang lovin,
*A kum kipin ka chhun ang.*⁹⁵⁶
 (I am not doing it out of dislike,
 I am not doing it due to inability to look after,
 T's my prayer for blessing and health,
 Let it be my start of *sechhun*,⁹⁵⁷
 Let it be my start of the dance,
 On the same day, in the same month,
 I will do it every year).

Chants of mithun

i) Seluphan

Muchhepa fuk nan ka ti lo,
Sa chhepa fuk nan ka ti lo,
*Chalvawma lu chuan nan ka ti a ni e.*⁹⁵⁸
 (I do not meant for the landing a hawk,
 I do not meant for the landing of a bad animal,
 But on which mithun's head will be mounted).

ii) Se thlachhuah

Chhuak ang, chhuak ang,
Chalvawm thla chhuak ang,
Ramhnuai lumin chhuak ang,
*Sihzawl lumin chhuak ang.*⁹⁵⁹
 (Let us leave, lets leave,
 Let us leave, the mithun's spirit,
 Let us leave to forest,
 Let us leave to *Sihzawl*).

⁹⁵⁶ B Lalthangliana *Pi Pu Zunleng (Studies in Mizo Culture & Folktales)*, p. 241

⁹⁵⁷ Sacrifices with mithun were collectively called *Sechhun*

⁹⁵⁸ B Lalthangliana *Pi Pu Zunleng (Studies in Mizo Culture & Folktales)*, p. 236

⁹⁵⁹ *ibid.*, 239-239

iii) Se thla khung

Khung ang, khung ang,
Chalvawm thla khung ang,
Sihpui lumin khung ang,
Kawtkai lumin khung ang,
Huang zawl lumin khung ang,
In thuai lumin khung ang,
*Ṭhawmmawl lumin khung ang.*⁹⁶⁰
(Let us put in, let us put in,
Let us put in mithun's spirit,
Let us put in to live in animal spring,
Let us put in to be seen in front of house,
Let us put in to live in a pen,
Let us put in to live under the house,
Let us put in to live by house posts).

iv) Se lu lawh

Ṭum ang, ṭum ang,
Chalvawm lu ṭumpui ang,
Nunluak pangdam ṭumpui ang,
Buhleh bal ṭumpui ang,
Chawn leh lam ṭumpui ang,
Niin a ek khum ang che,
*Thlain a ek khum ang che.*⁹⁶¹
Let us land, Let us land,
Let us land with mithun's head,
Let us land with prosperity and health,
Let us land with good harvests,
Let us land with happiness,
Sun may excrete upon you,
Moon may excrete upon you).

⁹⁶⁰ *ibid.*, pp. 242-243

⁹⁶¹ *ibid.*, pp. Pipu 243

Chant of Zu Zo

*Zu va zovuai, zu va zovuai,
Sakunga thovin zu va zovuai,
Khuain zu va zovuai;
Khumpuia thovin zu va zovuai,
Thawhmun thovin zu va zovuai,
Chumchiha thovin zu va zovuai,
Bualchuma thovin zu va zovuai;
Chhuatche ha thovin zu va zovuai,
Mualliana thovin zu va zovuai,
Nuntluak pangdama thovin zu va zovuai;
Sabana thovin zu va zovuai,
Zinglaia thovin zu va zovuai.⁹⁶²*

(Partake the rice beer, partake the rice beer,
Arising from *Sakung*, partake the rice beer,
Oh! *Khua*, partake the rice beer,
Arising from *Khumpui*, partake the rice beer,
Arising from *Thawhmun*, partake the rice beer,
Arising from *Chumchih*, partake the rice beer,
Arising from *Bualchum*, partake the rice beer,
Arising from *Chhuatcheh*, partake the rice beer,
Arising from *Muallian*, partake the rice beer,
Arising with prosperous life and health, partake the rice beer,
Arising from *Saban*, partake the rice beer,
Arising from *Zinglai*, partake the rice beer).

Chant of Thlahual

*Thangliana⁹⁶³ te chung thla hual ang aw,
Fanau maltluan chawiin hual ang aw,
Hai ang tarin hual ang aw,
Tum vuaiin hual ang aw,
Miral saral thatin hual ang aw,
Buhza thloin hual ang aw,*

⁹⁶² C Chawngkunga, op. cit., p. 42

⁹⁶³ Ritual performer

Rareng chulin hual ang aw,
Satin satang kapin hual ang aw,
Hmelma zun fei hman lakah hual ang aw,
Tarkun khup bihin hual ang aw.
 (Let us guard the spirit of Thangliana's family,
 Let us guard them to have offsprings,
 Let us to guard grow old like mango tree,
 Let us guard to be old and fade like palm,
 Let us guard to killed enemy and dreadful animals,
 Let us guard to harvest hundreds of paddy,
 Let us guard to have to a man with good stocks,
 Let us guard to shoot wild animals,
 Let us guard to be saved from enemy's spear,
 Let us guard to live up to very old).

Chant of *Ar thlahual*

Hual ang, Thanga⁹⁶⁴ thla hual ang,
Nun tluakin hual ang, pang damin hual ang;
Khup bihin hual ang, tar kunin hual ang;
Nipui dam chen hual ang, thlapui dam chen hual ang;
Buh ba thlovin hual ang, fang za thlovin hual ang.⁹⁶⁵
 (Let us guard, Let us guard *Thanga*'s soul,
 Let us guard for his good health and prosperous life,
 Let us guard for he may live up to old,
 Let us guard for he may have long life like the sun and the moon,
 Let us guard for may have plentiful harvest).

Chant of *Pathian*

Pathianin aw ka satluang lo chhang ang che,
Van sanga lenga pathianin ka satluang lo chhang ang che,
Ni kara chenga pathianin ka satluang lo chhang ang che,
Thla kara chenga pathianin ka satluang lo chhang ang che,

⁹⁶⁴ The person for whom sacrifice was perform

⁹⁶⁵ K Zawla, *Mizo Pi Pute leh anThlahte Chanchin*, 1964., p. 66

Thian khawthanga'n ka satluang lo chhang ang che,
Pathian khuhtawngpa'n ka satluang lo chhang ang che,
Mi tin siamtu pathianin ka satluang lo chhang ang che,
Satin siamtu pathianin ka satluang lo chhang ang che,
Thingbul lungbul siamtu pathianin ka satluang lo chhang ang che,
Chemdama thova pathianin ka satluang lo chhang ang che,
Chemkanga thova pathianin ka satluang lo chhang ang che,
A chhang ngaiin chhang ang che,
*A hlang ngaiin hlang ang che.*⁹⁶⁶
 (Pathian, please receive my pig,
 Pathian, live in the sky, please receive my pig,
 Pathian, live in the sun, please receive my pig,
 Pathian, live in the moon, please receive my pig,
 Thian khawthang, please receive my pig,
 Pathian khuhtawngpa, please receive my pig,
 Pathian, creator of all, please receive my pig,
 Pathian, creator of animals, please receive my pig,
 Pathian, maker of trees and stones, please receive my pig,
 Pathian, arise from breeze, please receive my pig,
 Pathian, arise from Chemkang, please receive my pig,
 Receive, the same, who used to receive,
 Lift up the same who used to lift up).

Chant of Kawngpui siam

Buannela sa, rih lia sa,
Tumpanga sa, Sailiana sa,
Zuksiala sa, Khisaa sa,
Nghalhriama sa,
Lentlanga sa lo lawi rawh, lawi rawh,
I lawi nan kawngpui tluang kan siam e,
*Sakawl lung lian kan sawm tel lo che.*⁹⁶⁷

⁹⁶⁶ Zairema, *Pi Pute Biak Hi*, p. 70-71

⁹⁶⁷ *ibid.*, pp 36-37

(Animals from Buannel, Rih lake,
Wild gayals, big elephants,
Deers, barking deers,
Wild boars,
Animals from Lentlang, come,
We prepared road for your coming,
We do not invite you, the Tiger).

Chant of Kawngpui siam – Thlahual

Hual ang aw, Lalpuia⁹⁶⁸ thla hual ang aw,
Lalpuia te chung thla hual ang aw,
Mi hnuaichhiaha tla loin,
Mi ral vanah tla loin,
Mi chem pelin, mi fei pelin hual ang aw.⁹⁶⁹
(Let us guard the soul of Lalpuia,
Let us the soul of Lalpuia family,
That they may not decline to be insulted,
That they not be fallen in front of others,
Let us guard that they may stand up in victory).

Chant of Ar khal

Ar khalin ka hlui khuang lo chhang ang che,
Lalthanga⁹⁷⁰ khalin ka hlui khuang lo chhang ang che,
Lurhpuaia thoin ka hlui khuang lo chhang ang che,
Ṭanpuia⁹⁷¹ thoin ka hlui khuang lo chhang ang che,
Puan vawrh tlanga thoin ka hlui khuang lo chhang ang che,
Mulen tlanga thoin ka hlui khuang lo chhang ang che.
Tachhip⁹⁷² tlanga thoin ka hlui khuang lo chhang ang che,
Buhza thloin rawn hual ang che, Ra reng chulin rawn hual ang che.⁹⁷³

⁹⁶⁸ Name of the chief.

⁹⁶⁹ Zairema, *Pi Pute Biak Hi*, p. 36

⁹⁷⁰ For whom ritual was performed.

⁹⁷¹ Zairema, *Pi Pute Biak Hi*, p. 74

⁹⁷² The place where they were living at the time of performing the ritual.

⁹⁷³ Zairema, *Pi Pute Biak Hi*, p. 15

(Guardian spirit of individual, please receive my rooster,
 One who is looking after *Lalthanga*, please receive my rooster,
 Arise from *Lurhpui*, please receive my rooster,
 Arise from *Tanpui*, please receive my rooster,
 Arise from *Puanvawrh* range, please receive my rooster,
 Arise from *Murlen* range, please receive my rooster,
 Arise from *Tachhip* range, please receive my rooster,
 Make him harvesting hundreds of paddy,
 Make him with to be a man with a good stock.

Chant of *Ar lui lam khal*

Suk luia lo thovin ka pui hang lo chhang ang che,
Tlairawn luia lo thovin ka pui hang lo chhang ang che,
Tuiphai luia lo thovin ka pui hang lo chhang ang che,
*Tuinghaa lo thovin ka pui hang lo chhang ang che.*⁹⁷⁴
 (Arise from *Suk* river, please receive my hen,
 Arise from *Tlairawn* river, please receive my hen,
 Arise from *Tuiphai* river, please receive my hen,
 Arise from *Tuingha* river, please receive my hen).

Chant of *Ui lui lam khal*

Run lui atanga lo thovin ka leng-ui lo chhang ang che,
Tiau luia lo thovin ka leng-ui lo chhang ang che,
Tuipuia lo thovin ka leng-ui lo chhang ang che,
*Tuivawla lo thovin ka leng-ui lo chhang ang che, Chhunga*⁹⁷⁵ *dam nan.*⁹⁷⁶
 (Arise from *Run* river, please receive my dog,
 Arise from *Tiau* river, please receive my dog,
 Arise from *Tuipui* river, please receive my dog,
 Arise from *Tuivawl* river, please receive my dog for wellness of *Chhunga*).

⁹⁷⁴ Zatluanga, *Mizo Chanchin Bu I*, Reprint, Aizawl, Zasanga, 1997, p. 95

⁹⁷⁵ The person for whom sacrifice was performed

⁹⁷⁶ Zatluanga, op. cit., pp. 96-95. According to him the river Tuichang was consciously avoided for people used to drown in it. Its name 'chang' mean for ambdush or lie in wait and it was given for people used to drown there.

Chant of *Kel khal*

Kel khal chant (Z)

Khalin aw ka mualhawih lo chhang ang che,
*Lalthanga*⁹⁷⁷ *khalin ka mualhawih lo chhang ang che,*
Lungluaia thoin ka mualhawih lo chhang ang che,
Sangawi tlanga thoin ka mualhawih lo chhang ang che,
Pawih tlanga thoin ka mualhawih lo chhang ang che,
Nula rual khalin ka mualhawih lo chhang ang che,
Tlangval rual khalin thoin ka mualhawih lo chhang ang che,
Nun tluakin rawn khal ang che, Par tluakin rawn khal ang che,
Pi khumin rawn khal ang che, Pu khumin rawn khal ang che,
Tar kun khupbihin han khal ang che, Buh za thloin han khal ang che,
*Ra rengin chulin han khal ang che.*⁹⁷⁸

(Guardian spirit, please receive my goat,
Guardian spirit of *Lalthanga*, please receive my goat,
Arise from *Lungluai*, please receive my goat,
Arise from *Sangawi* range, please receive my goat,
Arise from *Pawih* range, please receive my goat,
Arise from *Sangawi* range, please receive my goat,
Guardian spirit of young girls, please receive my goat,
Guardian spirit of young guys, please receive my goat,
Keep him to have a life not end at its prime,
Keep him to have a prosper life,
Keep him to have a better life than the grandma,
Keep him to have a better life than the grandpa,
Keep him to have live upto old,
Guard him to be successful in occupation,
Guard him with to be a man with good stocks).

⁹⁷⁷ For whom ritual was performed

⁹⁷⁸ Zairema, *Pi Pute Biak Hi*, p. 16

Kel khal chant (RL)

Muchhip tlanga Tluanga⁹⁷⁹ khaltu'n,

Ka mualhawih lo chhang ang che,

Lenchau tlanga Tluanga khaltu'n

Ka mualhawih lo chhang ang che,

Lurhpui tlanga Tluanga khaltu'n

Ka mualhawih lo chhang ang che,

Ṭan hala tlanga Tluanga khaltu'n

Ka mualhawih lo chhang ang che,

Ṭawi tlanga Tluanga khaltu'n

Ka mualhawih lo chhang ang che,

Ka chham ṭhelh leh ka lawh ṭhelh tlanga

Tluanga khaltu'n

Ka mualhawih lo chhang ang che,

Mi that sa kapin khal ang che,

Fanau maltluan chawiin khal ang che,

Ṭuakṭovin, khup bihin khal ang che,

Buhza thlovin khal ang che,

Nuntluak pangdamin khal ang che.⁹⁸⁰

(The guardian spirit of Tluanga from Muchhip hill,

Please receive my goat,

The guardian spirit of Tluanga from Lenchau hill,

Please receive my goat,

The guardian spirit of Tluanga from Lurh hill,

Please receive my goat,

The guardian spirit of Tluanga from Ṭan hill,

Please receive my goat,

The guardian spirit of Tluanga from Ṭawi hill,

Please receive my goat,

The guardian spirit of Tluanga from which I did not mention,

Please receive my goat,

Guard him to become successful warrior and hunter,

Guard him to live long,

⁹⁷⁹ The person for whom sacrifice was performed

⁹⁸⁰ RL Thanmawia, *Mizo Hla Hlui*, p. 120

Guard him to be materially successful,
Guard him that he do not die in the prime age).

Chant of *Vanchung khal*

*Dara*⁹⁸¹ *vanchung khalin ka hlui khuang lo chhang ang che,*
Vanzawla thovin ka hlui khuang lo chhang ang che,
Chung ri thluaiin ka hlui khuang lo chhang ang che,
Chung ri thangin ka hlui khuang lo chhang ang che,
Ni chhuak rawn zuiin ka hlui khuang lo chhang ang che,
Thla zung rawn zuiin ka hlui khuang lo chhang ang che,
*Ka dar tlangban rawn zuiin ka hlui khuang lo chhang ang che.*⁹⁸²
(Dara's guardian spirit of the sky, please receive my rooster,
Arise from the sky, please receive my rooster,
Melodious sound of above, please receive my rooster,
Sound of above, please receive my rooster,
Following the sun ray, please receive my rooster,
Following the moon light, please receive my rooster,
Following the *dar tlangban*,⁹⁸³ please receive my rooster).

Chant of *Hmar khal*

*Lalthanga*⁹⁸⁴ *hmar khalin ka hlui ngo lo chhang ang che,*
Hmar thimpua thoin ka hlui ngo lo chhang ang che,
Hmar chhak, hmar thlanga thoin ka hlui ngo lo chhang ang che,
Hmar zawla thoin ka hlui ngo lo chhang ang che,
Vangai tlanga thoin ka hlui ngo lo chhang ang che,
Ratu tlanga thoin ka hlui ngo lo chhang ang che,
*Tachhip tlanga thoin ka hlui ngo lo chhang ang che.*⁹⁸⁵
(Lalthanga's guardian spirit of the north, please receive my rooster,
Arise from the northern dark, please receive my rooster,
Arise from the north-east and north-west, please receive my rooster,
Arise from the northern plain, please receive my rooster,

⁹⁸¹ The person for whom the ritual was performed.

⁹⁸² Liangkhaia, *Mizo Awmdan Hlui & Mizo Mi leh Thil Hmingthangte leh Mizo Sakhua*, p. 10

⁹⁸³ Thread stretched from underside of roof where they used to hang the meat or parts of the sacrificed animal as dedication to the spirit.

⁹⁸⁴ For whom the ritual was performed.

⁹⁸⁵ Zairema, *Pi Pute Biak Hi*, p. 17

Arise from the Vangai range, please receive my rooster,
Arise from the Ratu range, please receive my rooster,
Arise from the Tachhip range, please receive my rooster).

Chant of *Hnuaité*

Hnuaitéin ka zeltluang lo chhang ang che,
Thuai dura thoin ka zeltluang lo chhang ang che,
Bangrela thoin ka zeltluang lo chhang ang che,
Thawmmawla thoin ka zeltluang lo chhang ang che,
Kaldunga thoin ka zeltluang lo chhang ang che,
Kalvanga thoin ka zeltluang lo chhang ang che,
*Kawm dawla thoin ka zeltluang lo chhang ang che.*⁹⁸⁶
(*Hnuaité*,⁹⁸⁷ please receive my pig,
Arise from dust under the house, please receive my pig,
Arise from batten wall, please receive my pig,
Arise from the posts under the house, please receive my pig,
Arise from the floor rafters, please receive my pig,
Arise from the crossing floor rafters, please receive my pig,
Arise from the gutter fence, please receive my pig).

Chant of *Hnuaipui*

Hnuaipuiin ka chhurpui lo chhang ang che,
Inrel hnuaiia thoin ka chhurpui lo chhang ang che,
Kalvang hnuaiia thoin ka chhurpui lo chhang ang che,
Bangrel bula thoin ka chhurpui lo chhang ang che,
Thawmmawl bula thoin ka chhurpui lo chhang ang che,
Palfara thoin ka chhurpui lo chhang ang che,
Lei thuah khata thoin ka chhurpui lo chhang ang che,
Thuah thuma thoin ka chhurpui lo chhang ang che,
Thuah ngaa thoin ka chhurpui lo chhang ang che,
Thuah sariha thoin ka chhurpui lo chhang ang che,
Thuah khua, thuah hraa thoin ka chhurpui lo chhang ang che,

⁹⁸⁶ Zairema, *Pi Pute Biak Hi*, p. 20

⁹⁸⁷ Spirit abode under the house.

*Kawm dawla hnuaia thoin ka chhurpui lo chhang ang che.
Pi biakin lo chhang ang che, Pu biakin lo chhang ang che,
Chhang ngain lo chhang ang che.*⁹⁸⁸

*(Hnuaipui,*⁹⁸⁹ *please receive my pig,*

Arise from the under structure of the house, please receive my pig,

Arise from the under floor rafters, please receive my pig,

Arise from the supporting post of house, please receive my pig,

Arise from the under structure of the house, please receive my pig,

Arise from the fence, please receive my pig,

Arise from the first layer of the earth, please receive my pig,

Arise from the third layer of the earth, please receive my pig,

Arise from the fifth layer of the earth, please receive my pig,

Arise from the seventh layer of the earth, please receive my pig,

Arise from the ninth layer, tenth layer of the earth, please receive my pig,

Arise from the under gutter fence, please receive my pig,

One who is worshipped by foremothers, please receive my pig,

One who is worshipped by forefathers, please receive my pig,

One who used to receive, please receive).

Chant of Vansen

Vansenin ka hluikhuang lo chhang ang che,

Vansanga lengin ka hluikhuang lo chhang ang che,

Ni kara chenga vansenin ka hluikhuang lo chhang ang che,

Thla kara cheng vansenin ka hluikhuang lo chhang ang che,

Ka tlung khanan lo tum che,

*Ka liang khanan lo tum che, ka hluikhuang lo chhang ang che.*⁹⁹⁰

*(Vansen,*⁹⁹¹ *please receive my rooster,*

One who is living in heaven, please receive my rooster,

One who is living among the sun, Vansen, please receive my rooster,

One who is living among the moon, Vansen, please receive my rooster,

⁹⁸⁸ Zairema, *Pi Pute Biak Hi*, p. 21

⁹⁸⁹ Spirit abode in layers of the earth

⁹⁹⁰ Zairema, *Pi Pute Biak Hi*, p. 22

⁹⁹¹ Sprit abode in the sky

Come to the ridge pole of my house,
Come to the wall-plate of my house, please receive my rooster).

Chant of *Chung*

Chungin aw ka zeltluang lo chhang ang che,
Vansanga lengin ka zeltluang lo chhang ang che,
Chumchi kara lengin ka zeltluang lo chhang ang che,
Romei kara chengin ka zeltluang lo chhang ang che,
Ni kara chengin ka zeltluang lo chhang ang che,
Thla kara chengin ka zeltluang lo chhang ang che,
Ni zung rawn zui che, ka zeltluang lo chhang ang che,
Thla zung rawn zui che, ka zeltluang lo chhang ang che,
Ka tlung khanan lo tum che, ka zeltluang lo chhang ang che,
Ka liang khanan lo tum che, ka zeltluang lo chhang ang che,
*Ka di hrehan lo tum che, ka zeltluang lo chhang ang che.*⁹⁹²

(*Chung*, please receive my pig,
One who is living in heaven, please receive my pig,
One who is living among the phosphene, please receive my pig,
One who is in haze, please receive my pig,
One who is living among the Sun, please receive my pig,
One who is living among the Moon, please receive my pig,
Come by following sun ray, please receive my pig,
Come by following the ray of moon light, please receive my pig,
Come to the ridge-pole of my house, please receive my pig,
Come to the wall-plate of my house, please receive my pig,
Come to the edge of my roof, please receive my pig).

Chant of *Lasi*

Lasiin ka zeltluang lo chhang ang che,
Sikhawthiangan ka zeltluang lo chhang ang che,
Sikhawvaran ka zeltluang lo chhang ang che,
Hmawngfianga thoin ka zeltluang lo chhang ang che,
Khiang kaha thoin ka zeltluang lo chhang ang che,

⁹⁹² B Lalthangliana, *Pi Pu Zunleng (Studies in Mizo Culture & Folktales)*, p. 234

Ni zung rawn zui che,
Thla zung rawn zui che,
Ka liang khanan lo tum che,
Nunluang tumtui che,
Pangdam tumtui che,
*Salu tumtui ang che.*⁹⁹³
 (Lasi,⁹⁹⁴ please receive my pig,
 Nice Lasi, please receive my pig,
 Nice Lasi, please receive my pig,
 Arise from banyan, please receive my pig,
 Arise from chilauni⁹⁹⁵ tree, please receive my pig,
 Come by following sun ray,
 Come by following the beam of moon light,
 Come to the ridge-pole of my house,
 Land with smooth life,
 Land with healthy life,
 Land with success in hunting).

Chant of *Serh thenna*

Thiang ang, thiang ang,
*Thangliana*⁹⁹⁶ *te chhung tuk thiang ang,*
Thangliana te khua var ang,
Mi hnawh thiang ang,
Sa beih thiang ang,
Thei thur ei thiang ang,
Khual biak thiang ang,
Thir dar dehthiang ang,
*Phihlipa silsa angin thiang vilvel ang.*⁹⁹⁷

⁹⁹³ *ibid.*, p. 233

⁹⁹⁴ Guardian spirit of animals

⁹⁹⁵ A tree called *Khiang* in Mizo, Schima Wallichu, see JH Lorrain, *Dictionary of the Lushai Language*, p. 263

⁹⁹⁶ Ritual performer

⁹⁹⁷ C Chawngkunga, *op. cit.*, p. 34

(No more restrictions, no more restrictions
 Thangliana family should have a day without restrictions,
 No restrictions on chasing enemy,
 No restrictions of hunting animals,
 No restrictions on fruit with sour taste,
 No restrictions on talking to strangers,
 No restrictions on smithy works,
 Will clean, as clean as a washed winged white ant).

Chant of *Kangral*

I

*Fang rawng aw, Lentlang fang rawng aw,
 Kan puar kan fan nan senmei kan chhuah e,
 Kawi rawh maw, kawi rawh maw,
 Lurh leh Ṭana leng Chawngtinleri'n kawi rawh maw,
 Senmei kan chhuah e,
 A tlan thei tlan ula, a thlawk thei thlawk rawh u,
 Mim leh sawmfang senmei kan chhuah e.*⁹⁹⁸

(For the need of food, fire was required to be caused; it was their wish that minimum damage happened and expressed a wish that *Chawngtinleri*, a Lasi controls the fire so that the damage may be minimal. The chant also warned animals and birds about fire; asked them to flee for their safety because for they let fire to clear space to sow paddy and other crops).

II

*Vahsamin ka hluikhuang lo chhang ang che,
 Ni leh thla kara lengin ka hluikhuang lo chhang ang che,
 Lurh leh Ṭan kara lengin ka zeltluang lo chhang ang che,
 Lurh leh Ṭana tho hnenah ka zeltluang hlan nuam e,
 Kan tum lo, kan tum lo, ramsa tin fam nan kan ti lo,
 Mim leh Sawmfang lawi nan a ni sen mei kan chhuah,
 Buan ang pawm, buan ang pawm,
 Ka hluikhuang leh ka zeltluang buan ang pawm.*⁹⁹⁹

⁹⁹⁸ Zairema, *Pi Pute Biak Hi*, p. 89

⁹⁹⁹ *ibid.*, p. 90

(Vahsam, please receive my rooster,
One which abode with Sun and Moon please receive my rooster,
One which abode in Lurh and Ṭan please receive my rooster,
I want to offer my young female pig to one which arise from Lurh and Ṭan,
We do not intend, we do not intend to cause the death of animals,
We caused fire so that we may have food,
Please accept my offering,
My rooster and young female pig).

Lo thiang

Khaih, khaih, khaih,
Vawiin chu rawn inkhawm rawh u aw,
Mim za, fang za ka rawn dil dawn e,
Nuntluak pangdam ka rawn dil dawn e,
Upa leh upa inkawm ila,
Tlangval leh tlangval inkawm ila,
Nula leh nula inkhawm ila,
Naupang leh naupang inkawm ila,
Hei le buh za leh fang za kan ngen a ni.¹⁰⁰⁰
(Hi,
I am asking for blessings with grains,
I am asking for smooth life,
Let us make friendship between the old ones,
Friendship between the boys,
Friendship between girls,
Friendship between children,
We are asking for grains).

Sih Luh

I

Naupang te, i nu i pa inah an awm em?
Awm lo, ko rawh, ko rawh – Manmasipa lo tum e,
Hui! hui! hui! Manmasipa lo thleng e.
A lo thleng tawh em?

¹⁰⁰⁰ *ibid.*, p. 83-84

Thleng tawh e, Eng nge i duh?
Engmah dang ka duh lo,
I hnenah hian nun tluak pang dam he mite tan hian ka rawn dil a ni.
Chibai, tui kungpui pathian rawn inkhawm rawh u,
Chibai... Tui chhim luang a mi, tui hmar luang a mi,
Hei nun tluak pang dam ka rawn dil e,
Lo kal rawh u, Hei i inah Sial ka rawn khalh lut e.¹⁰⁰¹
 (Children, are your parents at home?
 No, call them, call them – *Manmasi's* father has arrived,
 Hui! hui! hui! *Manmasi's* father has arrived.
 Has he arrived?
 Yes, he has arrived, what do you want?
 I want nothing else,
 I pray good health and prosperous life for these people,
 Hail, please get together the deities of the water,
 Hail, waters flowing southward and northward,
 I pray for good health and prosperous life,
 Come, I bring mithuns for you).

II

Hei nun tluak pangdam ka rawn dil e,
I inah sial ka rawn khalh lut a,
Darbu te, Nghaleng nupa te ka rawn khung vek e.¹⁰⁰²
 (I am asking for a healthy life,
 Goadin in mithuns to your house,
 Darbu and couple of fish are also delivered)

Ram Nupui

Chibai... Nang Velvulnu, Velvulpa,
Nang chhuah lama lo hawng nu,
Nang chhuah lama lo hawng pa,
Nang tlak lama lo hawng nu,
Velvulnu, Velvulpa, Theibala lo tho che,
Theipui sura lo uai che,

¹⁰⁰¹ *ibid.*, pp. 85-86

¹⁰⁰² *ibid.*, p. 86

Velvulnu, Velvulpa, chhuah lama hrangnu, tlak lama hrangnu,
Tlang dung rawn zui che,
Di zai rawn phen che,
Thanpuia pheiphung rawn man che,
A chawnbanah rawn man che,
A sak ruangah rawn man che,
Lungin a delh leh kai phawk ula,
Thingin a delh leh chawi sawn rawh u,
In ding in vei kha dawh rawh u,
In nupui fanau hnenah tlanpui rawh u,
*Chhun leh zan zawmin tlan rawh u.*¹⁰⁰³
 (Hail... you *Velvulnu, Velvulpa*,¹⁰⁰⁴
 You, who comes from the east,¹⁰⁰⁵
 You, who comes from the east,¹⁰⁰⁶
 You, who comes from the west,¹⁰⁰⁷
Velvulnu, Velvulpa, arise from the Theibal (a big fig),
 Hanging at the stalk of the fig tree,
*Velvulnu, Velvulpa, dreaded in the east and west,*¹⁰⁰⁸
 Following the range,
 You open the thatch piece,
 You took hold of *Thanpuia*'s limb,
 You took hold of his arm,
 You took hold of his body,
 If a stone lies upon him, turn it,
 If a tree lies upon him, removed it,
 Offer your right and left hands (to receive sacrificial meat),
 Go and run to your wife and children,
 Run unceasingly day and night).

¹⁰⁰³ *ibid.*, p. 105

¹⁰⁰⁴ The spirits were addressed as *Velvulnu* (female) and *Velvulpa* (male)

¹⁰⁰⁵ *Hawng nu* indicates the addressee was female.

¹⁰⁰⁶ *Hawng pa* indicates the addressee was male

¹⁰⁰⁷ *Hawng nu* indicates the addressee was female

¹⁰⁰⁸ *Hrang nu* indicates the addressee was female.

Zunthiang

Saisawm tlanga thoin ka lengui lo chhang ang che,
(called the names of all hills known to him till the hill of their village)
Se kawng raurawn zui che,
Vawk kawng raurawn zui che,
Thangpuia¹⁰⁰⁹ hnenah i awm thei tawh lo ang,
A pheiphung rawn vuan che,
A chawnbanah rawn man che,
A thlungluah rawn vuan che,
Thangpuia hi i man thei tawh lo ang.¹⁰¹⁰
(Arise from *saisawm* range, please accept my dog offering,
(called the names of all hills known to him till the hill of their village)
You came by following the path of mithun,
You came by following the path of pig,
You can no longer stay with *Thangpuia*,
You took hold of *Thangpuia*'s leg,
You took hold of *Thangpuia*'s arm,
You took hold of *Thangpuia*'s head,
You can no longer hold *Thangpuia* anymore).

Tui Hritlang

Tui hritlangin, ka hlui khuang lo chhang ang che,
Tui kungpuia lo thoin ka hlui khuang lo chhang ang che;
Thangpuia¹⁰¹¹ tui hritlangin ka hlui khuang lo chhang ang che,
Nun tluak pangdam ka han dilsak a ni e,
Palai ngai lo ka palai a ni e.¹⁰¹²
(*Tui hritlang*, please accept my rooster,
Arise from the source of water, please accept my rooster,
Thangpuia's *tui hritlang*, please accept my rooster,
I ask good health and prosperous life for him,
I am the intercessor though I never been before).

¹⁰⁰⁹ Sick person

¹⁰¹⁰ Zairema, *Pi Pute Biak Hi*, pp. 105-106

¹⁰¹¹ The person for whom sacrifice was offered

¹⁰¹² Zairema, *Pi Pute Biak Hi*, p. 420

Zangzaw thawi

*Khai le, Lala*¹⁰¹³ *tan phuhrin kan dil e,*
Hei hluikhuang ka hlan a che,
Khua leh vangin lo chhang ang che,
*Lala tawnzang Dari*¹⁰¹⁴ *perpuiah zuangin tum se,*
Feipuilu mangan an tir ang che,
Fanau malthuan an chawi nan vanpui lo chim,
*Muchhip tlangin do, zangpui lo chim mawnin do.*¹⁰¹⁵
(We are praying potency for Lala,
Here is our offering, rooster
Khua and *vang* (good spirit), please receive it,
May *Lala*'s penis get on *Dari*'s flat (vulva),
Make it excels even spears,
So that they may have offsprings, when heaven falls,
Muchhip received it, penis is received by clitoris).

Khalpui

Khawphunpuiah lo tho che,
(Different village names) *lo tho che,*¹⁰¹⁶
Sangauah lo tho che,
Ngau tarah lo tho che,
Ngaubuangah lo tho che,
Chawngthu tlangah lo tho che,
Pautu tlangah lo tho che,
Zawngte tlangah lo tho che,
*Zawngte tlangah lo thoin ka mualhawih lo chhang ang che.*¹⁰¹⁷
(Arise at Khawpuiphun,
Arise at (Different village names),
Arise at *Sangau*,
Arise as old *Ngau* (grey monkey),
Arise as grey *Ngau* (or Arise as grey monkey, who colour is grey),

¹⁰¹³ The person for whom the sacrifice was performed.

¹⁰¹⁴ Wife of the person for whom the sacrifice was performed.

¹⁰¹⁵ RL Thanmawia, *Mizo Hla Hlui*, p. 129

¹⁰¹⁶ James Dokhuma, op. cit., pp 57-58

¹⁰¹⁷ Zairema, *Pi Pute Biak Hi*, op cit., p. 112

Arise at *Chawngthu* hill,
Arise at *Pautu* hill,
Arise at *Zawngte* hill and receive my goat.

Khawhring-Long

Perhte thing dar khai za,
Perhte thing dar khai za,
Perhte thing dar khai za,
Khua vul vul maw,
Tuiruang kuamah khua vul vul maw,
Khaw lu-a hring maw,
Khaw mawnga hring maw,
Nula ruala hring maw,
Tlangval ruala hring maw,
Chhuak rawh, chhuak rawh,
Mi ringa chhum ang,
Sa ringa chhum ang,
Ki chhuak e, ki chhuak e,
Khurpuia mi ki chhuak e,
Khurtea mi ki chhuak e,
Piang ta ngei maw,
Mi lanu piang ta ngei maw,
Khurpuia zuang sawh ning law,
Khurtea zuang sawh ning law,
Ni khi ka nu ti ning law,
Thla khi ka pa ti ning law,
Hui hah, ti ning law,
Hei hah, ti ning law,
Tui a put e, chungah lentui a put e,
A luang kawi ngiai nguai e,
A rilpui bungin a bawl e,
Naklai kauvin a bawl e.

Ṭausennu ka man ta che,
Ka sumin tualah chhaktiang e,

*Ngir hmun tlaitlanah khan e,
Chingpirinu mit a val kiu kiau e,
A thla val kiu kiau ve,
Mitin a hnuaichhiah e,
Satin a hnuaichhiah e.*

*Ṛausen nu a hnuaichhiah e,
Keiin ka hnuaichhiah e.
A tui e, lian ta mual mual e,
Mitinin an dawn a,
Satinin an dawn e,
Len nan a nei ta ngei maw,
San nan a nei ta ngei maw,
Ṛausennu a dawn a, fam nan a nei ta ngei maw.*

*Valin e, piallung an rem e,
Tu zal nan maw, ka milim zal nan maw,
Ka milim zal nan a ni lo,
Ṛausennu zal nan a ni.*

*Saw saw, saw, saw,
Ṛausennu thinah rul ang vial e,
Mual lai zawla ka chhawr cher,
Dang diauva ka bawl,
A lam ding maw, fam lo ding maw,
Guntui ruang khanah maw Ṛaunu i tluk?
Guntui e, kupal e, kupal chhuak e,
Kivan e, kivan chhuak e,
Guntui a dung ka zawh a,
Ka pu Lalruanga hnamchem ka chawi e.*

*Thing leh maurua kiheichhem a,
Kichhem her e,
Kilam e, tlangah kilam e,
Dawikungpuia kilam e, kimal lam e,
Nang aw fangte i chan leh kei aw kiva ka chan,
Nang aw kiva i chan leh,*

Kei aw thlohmu ka chan,
Kei aw thangvanah ka chan,
Thangvan sangah tekseen ang ka lo tla e,
Nghanu i lairilah chhawk rul ang lut ning kiti,
Chhawk rul ang lut ning kiti,
Tlangtinah ral ai kichhiah,
Aitluanin nghanu kiphah,
Ai chawiin tlang ka lam e,
*Nghanu hnuai tiangah ka chhiah.*¹⁰¹⁸

There has not been any interpretation or translation of the chant. Interestingly, if the pain was not so severe the chant lulled the patient and used to get sleep which may probably be the intended result that the chant appear to give more importance on chanting convenience rather than the meaning. It is very difficult to give meaning for the first five lines, *Perhte* is a shrub, but the meaning for *thing dar khai za* is very difficult to find. The next seven lines may be rendered as:

Khua is at its heyday,
Khua is at its heyday in the Tuiruang valley,
 Evil heart at the upper side of village,
 Evil heart at the lower side of village,
 Evil heart in young girls,
 Evil heart in guys,
 Get out, get out,

The lines *Mi ringa chhum ang*, *Sa ringa chhum ang* cannot be interpreted while remaining lines in the first part may be rendered as:

We came out, we came out,
 We came out from a main pit,
 We came out from a smaller pit,
 Ah, really born,
 Young girls really born,

¹⁰¹⁸ RL Thanmawia, *Mizo Hla Hlui*, pp. 127-129

Never fed up to jump up from main pit,
Never fed up to jump up from smaller pit,
Never fed up to called the sun as mom
Never fed up to called the moon as father
Never fed up to say *heihah*,
Never fed up to say *huihah*,
Water flows, water flows from above,
It flows zigzag,
He/she was attacked to broken colon,
His/her side of abdomen was opened.

Ṭausennu I caught you,
At my courtyard,
Where one used to take rest,
There was an Owl with its bold eyes,
Its imposing wings,
It looked down everybody
It looked down all animals.

It looked down upon *Ṭausennu*,
I looked down it,
The water, it was over flowing,
Everybody drank it,
All animals drank it,
They were bigger when taking it,
They were higher when taking it,
When *Ṭausennu* drank it, she died.

Young man laid stones,
Who would be laying upon it, is it my figurine?
Not for my figurine,
Its for *Ṭausennu*.

Look, look, look, look,
The liver of *Ṭausennu*, squirming like snake,
At the open space I caused to work and made scraggy,
I made him fainted look,

Will she dance, not die.
Is the top of *Guntui* valley, *Tausennu*, where you fell?
Guntui, we crossed, successfully crossed,
I treaded on *Guntui* course,
Holding in my hand the sword of my ancestor *Lalruanga*.

Tree and bamboo are pushing each other,
Pushing each other,
We danced, danced at the open space,
Dancing at *Dawikungpui*, dancing alone,
If you turn into paddy, I will turn into parrot,
If you turn into parrot, I will turn into a hawk,
I will take the sky,
I will fall from the sky like a thunderbolt,
Fish, I will get into your body like a snake,
Getting in like a snake,
On every hill *ai*¹⁰¹⁹ offering was made,
Alongwith *ai*, fish also was offered,
Having *ai*, I am dancing,
Fish was left below.

Khawhring-Short

He! Taunu,
Khurpui bula zuangtum che, taunu,
Tappui bula zuangtum che, taunu,
Khurte pawm la, vung thar suah rawh!
I chun nun a tah che, i zua pan a tah che,
Nanga lenna khaw khur sungah,
Keia lenna khaw zampuah,
I nun ka nu ngam naw ni,
I pa'n ka pa ngam naw ni,
Nangin kei mi ngam naw ni,
*Dur! Taunu, tin ta rawh, - ka leh che.*¹⁰²⁰

¹⁰¹⁹ Exact meaning is difficult to ascertain, may be a plant used in some healing rituals. There are different kinds of *ai*, *ailaidum*, *sutzo* etc.

¹⁰²⁰ Liangkhaia, *Mizo Awmdan Hlui & Mizo Mi leh Thil Hmingthangte leh Mizo Sakhua*, pp. 36-37

(Hey! Taunu,
Taunu, you land near the big pit,
Taunu, you land near the hearth,
Accept the small pit and make a new mound,
Your mummy cried for you, your father cried for you,
You dwell in the pit,
In live in a lively village,
Your mother shall not dare my mother,
Your father shall not dare my father,
You will not dare me,
Go away, Taunu, I command you).

Se kal duh lo thawina

*Siala, kal rawh, Thaisimi siala kal rawh,
Hnutiangah lenchhum a zing e, hmatiangah lenkawl a var a,
Hnutiangah ral a ñi e, hmatiangah lenchawm a ri;
Pengrawn sihin a ma che,
Sihhmuiin a ko che,
Ka sial, kal rawh, Thaisimi sial chalrang kal rawh.¹⁰²¹
(Mithun, go, Thaisimi's mithun go,
Behind is foggy, way ahead is bright,
Behind is not safe, ahead, there is sounds of drum,
Pengrawn sih has ditched you,
Sihhmui is calling you,
My mithun, go, Thaisimi's mithun go).*

Silai thawina

*Chengrang zam lo,
Satin-satang zawltu,
Chhak kawl thimah chhuakin,
Kawlnun a chawi che,
Kawlpan a chawi che,
Thlang kawrnuin a chawi che,
Thlang kawrpain a chawi che,
Tunah keiin ka chawi che,
Satin satang zawlah ka chawi che,*

¹⁰²¹ K Zawla, *Mizo Pi Pute leh anThlahte Chanchin*, p. 74.

Ṭial bengbung chu ka sawm lo,
Beng tawia chu ka ko lo,
Ṭial bengbung mah ni se,
'Aw' ka tih chuan ka rik rualin ri ve la.¹⁰²²
 (Gun, never lost your heart,
 You got all kinds of animals,
 You had been in the eastern horizon,
 You were in the hands of women in the east,
 You were in the hands of men in the east,
 You had been in the hands of women in the west,
 You had been in the hands of men in the west,
 Now you are at my hands,
 I hold you to get all kinds of animals,
 But I don't like the striped one (tiger),
 No the short ear (Bengtawia - another term to address tiger),
 However, if the striped one comes,
 Take it without miss when I say 'Oh.')

Lalruanga Dawihla and Hrangsaipuia Dawihla

a) Hrangsaipuia:

Simah kawl hrei hrut tang e,
Hmarah kawl hrei hrut tang e,
Sum senin maleng ka ti,
Sum vawmin maleng ka ti,
Nanga tum hranga te kha,
Suar ang zuang tum rek ka tih, ka malaw,
Kei chu nem nang ka ni lo.

(I am the one who fly in the south and north poles like luminous and dark clouds, you are nothing but easy to beat like to cross river at its shallow point, I will not fall in front of you).

b) Lalruanga:

Kawla kungah kan thawkin e,
Virthli ang te khan,
Hung hrang rek ka tih,

¹⁰²² RL Thanmawia, *Mizo Hla Hlui*, p. 131

Phaikaw sumpui angte khan,
Hung inchawi ngiek rek ka tih,
Van rang sumpui angte khan,
Hung inzam rek ka tih,
In tum hranga te khan,
Suar ang zuang chin rek ka tih,
Ka malaw, nem nang ka ni lo.
 (Starting from the eastern horizon
 Like a breeze,
 I will still be dreadful,
 I will come like cloud in the plain,
 And lift up,
 Like cloud in the sky,
 Spread over,
 Your rival, assumed as very soft,
 Easy to deal like a shallow river,
 I will still be dreadful,
 Not to fall in front of you).

Chant of *Daibawl*

“Chibai... Ramchawngnu a ti maw...,
Ramchawngpa a ti maw,
Ramchawnglala vua vua a ti maw,
Sumsem zawlah sum sem tang a ti maw,
Pai sem zawlah pai sem tang a ti maw,
Ka thembu a ʒha, ka theibial a ʒha,
*Ka rawcheh a ʒha... ka nghaleng a ʒha.*¹⁰²³

The main sacrifice was performed at the outskirts, but the chant commenced at home and the Bawlpu recited the above chant when the sacrificial team was about to leave proceed to the sacrificial place. The spirits were addressed as *Ramchawngpa*, his consort *Ramchawngnu* and their son *Ramchawnglala*, the first three lines were greetings, the fourth and fifth lines were a kind of adoration. Mizo term of wealth *sum leh pai* was consisted of two things *sum* and *pai*; the spirits were said to distribute at

¹⁰²³ Zairema, *Pi Pute Biak Hi*, 100

Sumsem zawl (level land where *sum* was distributed) and *Paisem zawl* (level land where *pai* was distributed). Then, the chants projected the paraphernalia that the team had brought by saying that his *thembu* (*thembu* meant for a weaving set, but they brought the model only), *theibial* (bamboo tube in which draffs used to be put), *rawcheh* (a bamboo stick with one side splitted in which a piece of cotton soaked in the water in which the blacksmith used to dip hot iron was placed) and *nghaleng* (clay fish) are the good ones.

When the team arrived and arrangement was done the officiating Bawlpu would blow on a small gourd and chanted as “*Vawiin chu chung a pathian leh hnuaia pathianin min lo en rawh u,*” (The gods of heaven and earth please watch me today) then continued the blow but soon resumed the chant as follow:

Chibai... Ramchawngnu ka hlui khuang lo chhang ang che,
Ramchawngpa, ka hlui khuang lo chhang ang che,
Paisema miin ka hlui khuang lo chhang ang che,
Sumsema miin ka hlui khuang lo chhang ang che,
Thingbiala thoin ka hlui khuang lo chhang ang che,
Thingbula thoin ka hlui khuang lo chhang ang che,
Ka chham thelhin ka hlui khuang lo chhang ang che,
*Ka lawh thelhin ka hlui khuang lo chhang ang che.*¹⁰²⁴

The chant asked *Ramchawngnu* and *Ramchawngpa* to receive the rooster offering, also asked the spirits who were at *Paisem*, *Sumsem*, *Thingbial*, *Thingbul* as well as the spirits those mistakenly not include in the chant to receive the rooster offering.

The last part of the chant then followed as:

*Thangpuii*¹⁰²⁵ *mantu hi lo haw rawh u,*
A lu, a ban tlan nan ka ti,
Hruia in hlin chuan phelh ula,
Lungin a delh chuan phawk ula,
Thingin a delh chuan chawi sawn rawh u,
Chibai... Ka thembu a tha a ti,

¹⁰²⁴ *ibid.*, p. 101

¹⁰²⁵ Sick person

*Ka theibial a tha a ti,
Ka changsial a tha a ti,
Ka nghaleng a tha a ti,
Tuibungpui nu, Thangpuii chawnbanah rawn vuan che,
Thangpuii pheiphungah rawn vuan che, i vuan thei tawh lo ang.*¹⁰²⁶

It was a call to the spirit to come home so that ransom for *Thangpuii* can be paid as he (one who officiated the sacrifice) was there, he told them to release the sick person, if tied by rope he told them to untie, if stone or tree fall upon her, he told them to remove. Then he greets the spirit and told the *thembu*, *theibial*, *changsial* and *ngahaleng* which he brought were the good ones. The spirit which was considered to cause the fever was addressed as *Tuibangpui nu* and told not to hold the person anymore.

¹⁰²⁶ Zairema, *Pi Pute Biak Hi*, P 101

Appendix – II

Songs attached to Musical Instruments

Bengbung

Pi, pi, pi, zuang tho rawh,
Liana Pi, pi zuang tho rawh;
*Tho rawh, tho rawh, zuang tho rawh.*¹⁰²⁷

(Gandma, grandma, grandma, get up,
Liana's grandma, get up;
Get up, get up, get up).

Dumde aw meichher chi e,
Lalruanga'n sial a hawl e,
Anțam par e, țam par e,
*Țampui par e, țam par e.*¹⁰²⁸

(Firefly, lighting a torch
Lalruanga goads mithun
Mustard flowers, m'tard flowers
M'tard flowers, 'tard flowers).

Buhkuang tum hla

Zia zia chhir bakah,
Phunchawng, chhir bakah,
A va kawl aw, hawng leng a,
Phunchawng lera ka chuan a,
*Phunchawng nghawr dim, nghawr dim e.*¹⁰²⁹

(*Zia zia chhir bakah,*
Phunchawng (Bombax insigne), chhir bakah,
O, bird, comes
I sit on the top of *Phunchawng*,
Phunchawng is shaking softly, and shaking softly).

¹⁰²⁷ RL Thanmawia, *Mizo Hla Hlui*, p. 55

¹⁰²⁸ ...

¹⁰²⁹ *ibid.*, p. 65

Rawchhem

1. *A ralin ni ko,*
Biate ralin tlangtin ni ko.
2. *Lalsuang an zuang that i e,*
Biate nunghak ma nui siauva i e.
3. *Zalam phei duai vala'n ka sam e,*
Khuangthei tui hnahin ka fun e.
4. *Khuangthei tuiin lengi ka thlem e,*
A nuam naw relthang a dawn le.
5. *Thingthu hring le Vala hung leng la,*
Thangnem chul ka da awm hlek nawh.
6. *Thuitling le Ngambawm riangvai lo sang a,*
Ami laia ka that na him i e.¹⁰³⁰

(It was about the advent of Biate, they killed a chief and the Biate girls are happy to learn about the success. A guy made a wish while treading on an horizontal path, he collected *khuang* fruit and wrapped with leaf. He offered the fruit to a girl which was rejected without care about the impression of such action. The last two verses were to allay the guy from embarrassment, ‘Guy, come when new season starts and trees are green; things could be change, like the poor Thuitling and Ngambawm rose up, good fortune may be showered upon’).

Chawngvungi Darhla

Chawngvung man tami,
Thi ka pek a duh lo va,
Dar ka pek a duh lo va,
Kan darhuai kher i ngen e,
Chawngvung man tam sum hluani¹⁰³¹

(Chawngvung, a high bride price,
Beads was not accepted,
Gong was not accepted,
But insisted my special big gong/darhuai,
High bride price, Chawngvung, expensive).

¹⁰³⁰ *ibid.*, pp. 62-63

¹⁰³¹ *ibid.*, p. 50

Suankaw heng

*Suankawhenga vangek bu,
A lak tak e, pu aw e e,
Deng kawl, deng kawl, deng dawlin,
Deng kawl, deng kawl, deng dawl;
In dawla denga va ngek bu,
A lak tak e pu aw e.¹⁰³²*

(A nest with baby bird in the hollow stone ,
It worth to be picked, grandpa,
*Deng kawl, deng kawl, deng dawlin,
Deng kawl, deng kawl, deng dawl;*
In dawla denga the nest with baby birth,
It worth to be picked, grandpa.)

Paite version:

*Suangko kunga vangek aw,
Hon lohsak aw pi aw e
Lo zou khang e neu aw e
Hong kum kik aw meldeih aw.
Dawlleng dengdawl, deng dawl
Deng puang dwl dawl deng dawl
Deng puang dawl.
Dawledawl deng (2) dawle dawl deng,
Dawl deng dawl deng puang dawl.¹⁰³³*

(A baby bird on erythrina stricta
Please get me, grandma
Can't get my dear little,
Come back cutie one.

¹⁰³² *ibid.*, p. 53

¹⁰³³ Gouzanang, T., "Zoumite Tumging" in Dr. H. Kamkhenthang, *Siamsil Tongsan*, Lamka: Paite Literature Society, ND. P 104

Dawl leng deng dawl, deng dawl

Deng puang dawl dawl deng dawl

Deng puang dawl.

Dawle dawl deng (2) dawle dawl deng,

Dawl deng dawl deng puang dawl).

ṭingṭang

Ka ṭingṭang leh Ralnohranga,

Awih lai kan rel, awih lai kan rel e,

Awi e ka nu, awi e, ka nu e.¹⁰³⁴

(I am entertaining Ralnohranga with my ṭingthang

Entertaining him, entertaining him,

O mummy, my mummy).

¹⁰³⁴ RL Thanmawia, *Mizo Hla Hlui*, p. 58

Appendix - III

Selected pre-Christian Mizo songs

Songs of Liandova

*I Ka chiah lamah pal siau siau ing e,
Ka kih lamah run tui a lian,
Ka thai Chawngi pamta lua rawh e.¹⁰³⁵*

Paite version of the same song is:

*Ka kuan lamin pal siau siau ing,
Ka chiah lamin Guntui a lian e,
Guntui tunga tawnban ka kaih ka thai Tawng aw,
Na pam lua hi e.¹⁰³⁶*

*II Buh nai pik a, sa nai pik a,
A ruhkawl lei pi.¹⁰³⁷*

Paite version

*Thei ka sen ka mel nei mak,
Buh nawng piak a buh si nawn piak,
Sa nawn piak a guh bawk nawn piak.
A guh bawk lah ka duh lo a,
Siang buh zu le a tak nemnem pia ve aw Neihtawng aw.¹⁰³⁸*
(You rejected me when I was a child,
When you gave me rice, you gave me empty husk,
When you gave meat, you gave me the bones,
I could not take the bones,
Dear Neihtawng, give them the clear and clean rice beer and the soft one
meats).

¹⁰³⁵ K Zawla *Mizo Pi Pute leh an Thlahte Chanchin*, 1964, p 7

¹⁰³⁶ 'Thanghou le Liandou,' <http://www.geocities.ws/phualz/liandou.html>. (accessed 10 December 2016)

¹⁰³⁷ K Zawla *Mizo Pi Pute leh an Thlahte Chanchin*, 1964, p 7

¹⁰³⁸ 'Naulak leh Thangho,' <http://naulakmungpi.blogspot.in>. (accessed 10. December 2017)

Or

*Theibang sen a mel hawn mate'n,
Thai Tawng siangah ningzu hawng ngen aw;
Zu nawn piak a zuvai nawn piak;
Sa nawn piak a a guh baw nawn piak;
A guh baw lah ka duh lo a,
A tak nem nem pe ve aw thai Tawng aw e.¹⁰³⁹
(Who rejected me as a child,
Asks beer at my house I am living with my wife Tawng,
When you gave me beer, it was empty husks,
When you gave me meat, you me the bones,
I could not take the bones,
Dear Tawng, give them the soft ones.*

III *Ka tawi tawi e, tawi tem bang lam e,
Ka sum tuala lentual kawlv a bang lam e.¹⁰⁴⁰*

Paite version

*Ka kiang a thum thum tau tau te aw,
Nem nem tam tam pia ve aw thai Tawng aw,
Thai aw tho aw ningzu lup aw,
Sumtualah lenvual kawlv a lam bang e.¹⁰⁴¹
(Those who are asking me,
Give them the soft ones, enoughly, dear Tawng,
Dear Tawng, please get up and prepare beer,
Fellows are dancing at our courtyard).*

Or

*Thai aw, thou aw ningzu lup aw,
I sumtualah sen vual kawlv a lam bang e;
Ningzu duh in tunggap sawk ua,
Aisa duhin ka laknuai hawng en ve ua.¹⁰⁴²*

¹⁰³⁹ Thanghou le Liandou,' <http://www.geocities.ws/phualz/liandou.html>, (accessed 10.1.2017)

¹⁰⁴⁰ ...

¹⁰⁴¹ Naulak leh Thangho" <http://naulakmungpi.blogspot.in>. Accessed 10.21.2017

¹⁰⁴² "Thanghou le Liandou," <http://www.geocities.ws/phualz/liandou.html>. Accessed 10.1.2017

(Darling, please get up and prepare beer,
Fellows are dancing at our courtyard like bird,
If you want beer explore the fireshef, above,
If you want crab, explore the down).

Thailungi Zai

*Thailungi, Thailungi,
I tiangthirte lo nghak la,
I hlantaite lo nghak la*¹⁰⁴³.
(Thailungi, Thailungi,
Wait for your tuibur,
Wait for your carrying basket).

Neihlaia Zai

- I. *Ka sa um ang mawl ve rawh,
Ṭangkhata chawi Neihlaia'n 'zawl law' a ti.*¹⁰⁴⁴
(My guardian please be easy to be bluffed,
Even Neihlaia made love with his own sister).
- II. *Neihlaia thaisel zanah
Khawte daiah zan sial ang riah nuam ing e.*¹⁰⁴⁵
(On the night Neihlaia got married,
I wish I had spent the night at the outskirts like mithan)

Zailam Hlapui

*Che, ka hrai lungkhampui,
Ka hrai lungkhampui,
Lungkham cho loh Rihlangpui mual i liam,
Ka hrai lungkhampui.*¹⁰⁴⁶
(Che/Alas, my young child, the centre of my thoughts
The centre of my thoughts,
You are going to beyond the side of Rih,
My child, the centre of my thoughts).

¹⁰⁴³ RL Thanmawia, Mizo Hla Hlui, p. 168

¹⁰⁴⁴ ...

¹⁰⁴⁵ ...

¹⁰⁴⁶ *ibid.*, p. 140

*Che, kan sa a nuar lo pui,
Kan sa a nuar lo pui,
Lailung mawl dar ang ka tawn sual,
Kan sa a nuar lo pui.¹⁰⁴⁷*

(*Che/Alas, It is not that our guardian spirit unhappy with us,
Our guardian spirit is not unhappy with us,
It is recklessness of something else that fall upon me,
Our guardian spirit is not unhappy with us).*

Darpawngi on Lalbuta

*Mi zun ngai lo, keimahni zun ngai,
A tap ruai ruai thin e, nichhunah,
Nikungpa Laldang a mawi lo e.¹⁰⁴⁸*

(*Longing for no one else, but me,
He used to cry, days long,
It's not nice for the chief family, you Nikung's father).*

¹⁰⁴⁷ ...

¹⁰⁴⁸ *ibid.*, p. 259.

Appendix - IV

Isua vana a om a

— FW Savidge & JH Lorrain

1. Isua vana a om a,
Khawvela zuk lo kal a,
Mihring angin a lo om,
Keima min tidam turin,
Baibal-a ka hmu thei e,
A va tha ber em ve le.
2. Khua, khua a fang e,
Pitar, Putar naopang te,
Mi zong zonga khawngai e,
Thu-in mitdel kebaite,
Mi thi a tidam ta e,
Hetiang a ti fo ve.
3. Isua heta om laia,
Thu tha tak a shoi fo va,
Ka oi chuan Isuan
- Keima min tidam ang a,
Oi lo ila Jehovan
Dik takin min hrem ang a.
4. Thu a pek kha Jehovan
Isu'n mi hnen a hril a;
Mi thenin an oi duh e
Thenin oi an duh lo ve,
Oi lo mi an thinur a,
Isua an tihlum ta a.
5. Hetiangin Isu-an
Ka thi aiin a thi ta
Thianten an phum ta a
Ni thum chin nung leh ta
Tuna vana a om e,
Min tidam a duh em e.¹⁰⁴⁹

¹⁰⁴⁹<http://wcmizoram.mlblogs.com/2012/05/20/mizo-kristian-h/>; No 130, Kristian Hla Bu

Appendix - V

Come, ye sinners, poor and wretched

– Joseph Hart

1. Come, ye sinners, poor and wretched,
Weak and wounded, sick and sore;
Jesus, ready, stands to save you,
Full of pity, joined with power.
He is able, He is able;
He is willing; doubt no more.
2. Come ye needy, come, and welcome,
God's free bounty glorify;
True belief and true repentance,
Every grace that brings you nigh.
Without money, without money
Come to Jesus Christ and buy.
3. Come, ye weary, heavy laden,
Bruised and broken by the fall;
If you tarry 'til you're better,
You will never come at all.
Not the righteous, not the righteous;
Sinners Jesus came to call.
4. Let not conscience make you linger,
Nor of fitness fondly dream;
All the fitness He requires
Is to feel your need of Him.
This He gives you, this He gives you,
'Tis the Spirit's rising beam.
5. Lo! The Incarnate God, ascended;
Pleads the merit of His blood.
Venture on Him; venture wholly,
Let no other trust intrude.
None but Jesus, none but Jesus
Can do helpless sinners good.¹⁰⁵⁰

¹⁰⁵⁰ No. 376, Sacred Songs & Solos

Appendix - VI

Early songs of Kaihlek Zai

Chhum zinna piah lamah chuanin

(Beyond the light of setting suns)

Translated by Chhawnthanga (1891-1975)

1. Chhum zinna piah lamah chuanin,
Ni eng piah lamah chuan;
Zan arsi enna piahah chuan,
Ka nei in ropui chu.

Kuta sak loh chatuan in chu,
Ka tan buatsaih a ni;
Chhandam fate an zaina chu,
Ka tan in nuam a ni.
2. Natna leh buaina piahah chuan,
Hringnun mak piah lamah,
Hun danglam tawh lohnaah chuan,
Ka tan in nuam a awm.
3. Thihna daihlim piah lamah chuan,
Zan thim piah lamah chuan;
Ka tan in eng nuam tak a awm,
Ka thlir, ka khat hlimin.
4. Ka soal lungngaih leh buainate,
Hnutiang ka chhawn dawn e;
Chatuan thangvan khua nuamah khian,
Lalpa nen kan cheng ang.¹⁰⁵¹

¹⁰⁵¹ 'No 478' *Kristian Hla Bu* 18th Revised Edition, Reprinted August 2013

Beyond the light of setting suns

1. Beyond the light of setting suns,
Beyond the clouded sky,
Beyond where starlight fades in night
I have a home on high.

A mansion there, not made with hands,
A place prepared for me ;
And while God lives, and angels sing,
That home my home shall be

2. Beyond all pain, beyond all care,
Beyond life's mystery,
Beyond the range of time and change
My home's reserved for me.
3. Beyond where death's dark billows roll,
Beyond these scenes of night,
I look, while gladness fills my soul,
To yonder home of light.
4. My sins and sorrows, strifes and fears,
I bid them all farewell,
High up amid the eternal years,
With Christ, my Lord, to dwell.¹⁰⁵²

Chhingkhual nula ka ngaihawng kha

Chhingkhual nula ka ngaihawng kha,
Zamual a liam ta e;
Aitenawnpaw sawilai mi u,
Lem ang der thiam mi u.

¹⁰⁵² '957' *Sacred Songs & Solos*

Kei ka tan chuan suihlunglen,
Bangin a mawi lo ve,
Khuathal romei leh Thadangi ngaih,
Lunglen chum ang zing e.¹⁰⁵³
(A stranger lady that I loved,
She has gone,
Beautiful like Ainawn,
You made me to have a hope which is not realistic
My thought for you is not likely to end,
In authumn the beautiful haze and pretty girl
Dominated my thought)

¹⁰⁵³ B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, pp. 575-576

Appendix - VII

Kan hun tawng zingah khaw khawm a pawl ber mai

— *Suakliana*

1. Kan hun tawng zingah khaw khawm a pawl ber mai,
Zoram hmun tin khawtlang puan ang a chul zo ta;
Tlang tina mi kal khawm nunau mipuite,
Chhunrawl a vang, riakmaw iangin an vai e.

Kan chatuan Pa vangkhua ka ngai zual thin,
Lungduh lenrual an kimna khawpui thar nuam;
Min hmangaihtu Lalunnema tuallenna.

2. Chhung kim tea aw, lenrual lungduhte nen,
Zai kan vawrna van Lal run leh khawtlang a dai;
Thuva awmhar chun tawng lo ten an nghak e,
Zarva lenna ram dai aw, an chang zo ta.
3. Ka dawn sei ngam lo kan ram lungngaihna hi,
Sappui lungfing, mingo valin hnutiang min chhawn;
Kan ram riang boral tur tungding turin,
Rairah chhantu chung Pathian ka ngai vawng vawng.
4. Kan sualna zawng zawng min ngaidam rawh,
Zion parmawi Thlarau Thianghlim min hruai zel la,
I chatuan ram hmun mawi nuam ka thlen hma chuan,
I kut chakin min chelh la, mal min sawm rawh.¹⁰⁵⁴

¹⁰⁵⁴ R Lalrawna, Mizo Rohlu, op. cit., p. 448

Photographs



Photo 1. Darbu – Set of Gongs. Courtesy: Mizoram State Museum, Aizawl



**Photo 2. Darkhuang – Big gong with elevated point.
Courtesy: Mizoram State Museum, Aizawl**



**Photo 3. Darmang – small gong with elevated point.
Courtesy: Mizoram State Museum, Aizawl**



**Photo 4. Bengbung – thigh/leg xylophone.
Courtesy: Mizoram State Museum, Aizawl**



Photo 5. Khuanglian –Mizo big drum.
Courtesy: Mizoram State Museum, Aizawl



Photo 6. Khuangte –Mizo small drum. Courtesy: Mizoram State Museum, Aizawl



**Photo 7. Zawlbuk Khuang – Drum of Bachelors’ dormitory.
Courtesy: Mizoram State Museum, Aizawl**



Photo 8. Talhkhuang – hollow log. Courtesy: Mizoram State Museum, Aizawl



Photo 9. Tuiumdar. Courtesy: Mizoram State Museum, Aizawl.



Photo 10. Seki – mithan horn. Courtesy: Mizoram State Museum, Aizawl

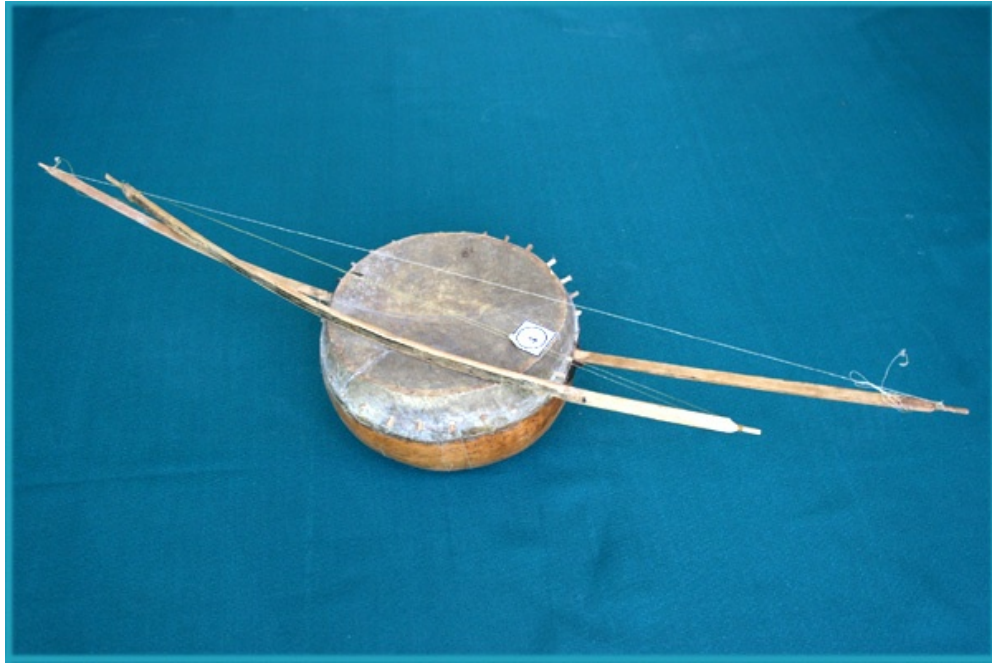


Photo 11. ȚingȚang. Courtesy: Mizoram State Museum, Aizawl



Photo 12. Phenglawng – flute. Courtesy: Mizoram State Museum, Aizawl

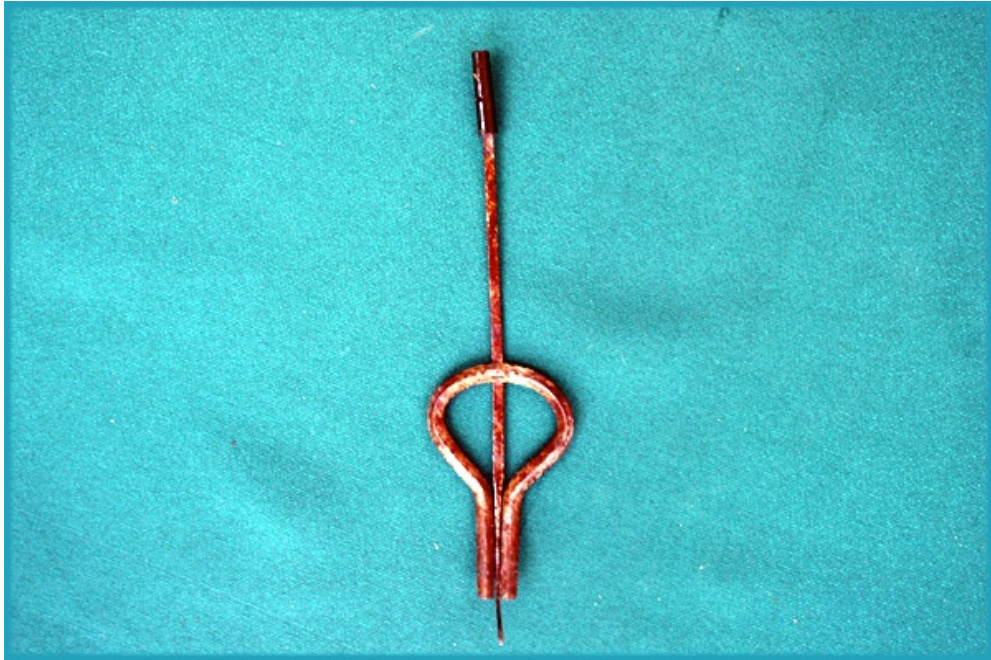


Photo 13. Lemlawi – a metal jew's harp. Courtesy: Mizoram State Museum,



Photo 14. Rawchhem. Courtesy: Mizoram State Museum, Aizawl



Photo 15. Mau Tawtawrawt. Courtesy: Mizoram State Museum, Aizawl



Photo 16. Tumphit, especially made for this thesis



Photo 17. Tuium, water container but popular Mizo musical instrument. Courtesy: Mizoram State Museum, Aizawl



Photo 18. Tuibur um - small gourd, the left one could be used as Chhembur in sacrifices. Courtesy: Mizoram State Museum, Aizawl



Photo 19. Um – gourd an important material from which Mizo musical instrument were made. Courtesy: Mizoram State Museum, Aizawl



Photo 20. Chai – Mizo community dance



Photo 21. Vulmawi Band



Photo 22. Vankhama who introduced violin to Mizo with violin



Photo 23. Young Mizo enjoying cassette player



Photo 24. Mizo musicians in 1960s

Glossary

- Ai or aih* : Celebration by killing animals and offered feast. When successful warrior killed animal and celebrates his success, it was called *ral* or *miluai/aih*. This celebration was done with a belief that the warrior would have control over the spirit of the killed enemy in the afterlife. There were certain animals to be celebrated by killing domestic animals and offered feast. The animals were required to be killed to become *Ram lama Thangchhuah*. This celebration was called *sa ai/aih*. There was *Puma Zai aih* in the history of Mizo which was celebration of a music style called *Puma Zai*.
- Ar changku* : Long tail feather of a cock which the pre-Christian Mizo used to put on their head.
- Ar khal* : A sacrifice performed for a new born baby. Pre-Christian Mizo believed that everyone has a guardian spirit and this guardianship was called *Khal*. When a sacrifice was performed with fowl, it was called *Ar khal*.
- Ar luilam khal* : A sacrifice performed for a new born baby. It was performed with fowl for favour of fast recovery of the mother so that the new born may get enough breast milk. The guardian spirit of the new born baby was addressed as abode in the small rivers.
- Ar thlahual* : Sacrifice performed with fowl for a distress person in case of death in the family, bad dream and when a person sought the protection of chief by submitting to the chief and became a bonded person called *bawih*.

- Arkeziak* : A long white cotton with tassel at both ends which was offered to the successful warriors as token of appreciation.
- Bawhhla chham* : Chanting of *Bawhhla*
- Bawhhla* : Chants of successful warrior which declared and communicate the success.
- Bawi* : Bonded person. There were different types of bonded persons known as *Bawi* in the pre-Colonial Mizo society such as *Tukluh Bawi*, captives in the raids or war; *Vanlung Bawi*, who became *Bawi* due to poverty or insolvency by taking shelter in the house of the chief, *Chemsen Bawi*, who murdered and took refuge in the house of the chief. Besides the mentioned three types there were *Inpui chung Bawi* and *In hrang Bawi* but the two could be included in the three types. For instance, *Inpui chung Bawi* were those who live in the house of the chief while *In hrang Bawi* were those set up separate house but still bonded with responsibilities to the chief. The *Bawi* formed a social class, he or she can move from one village to another and changed his/her master but still a *Bawi* in that new village unless the redemption price to the value of a grown up mithun is paid.
- Bawlpu* : The person who officiate sacrifices performed for favour of recovery from illness.
- Bengbung* : Mizo free suspension xylophones mostly played by women.
- Biak Inpui* : The Mission Veng Church in Aizawl. It was called as *Biak Inpui* (main church) for the Christian missionaries attended in that church.

- Chai* : A community dance performed with singing in the annual event called *Chapchar Kut* which was a festival held in season of spring. It was performed in the open space of the village.
- Chanchinṭha Dak Zawn* : Jointly carrying of wooden boxes containing Christian literature destined to Mizo cognate groups in the Chin state of Myanmar. A number of boxes started from Aizawl were carried by young men of villages and handed over to the next village.
- Chapchar Kut* : Annual festival celebrated in the spring.
- Chawng buhthai* : When a person performed Chawng sacrifice there was a tradition that paddy which would be equal to about one mound was scrapped down from house floor or platform in front of the house to be collected by children or those in need.
- Chawng or Chawnfang* : A sacrifice in the pre-Christian Mizo belief system performed to the spirits called Sa and Pathian in the nature of inclusive village feast was called *Chawng or Chawnfang*.
- Chawngchen* : To enjoy the performance of *Chawng* and *Sechhun*.
- Chemsen Bawi* : See *Bawi*
- Chhak leh Thlang Indo* : War between the Sailo chiefs mainly the descendants of Lalsavunga who once had moved to the east of Mizoram but return to the central after the Lushai Expedition of 1871-72 and the descendants Mangpawrha, uncle of Lalsavunga who occupied the western Mizoram but expanded to the central.
- Chhawn* : A tuft of goat's hair dyed red worn by successful warriors in the celebration of their success.

- Chhim leh Hmar Indo* : War between Sailo chiefs of the descendants of Lallula who occupied the northern parts of Sailo dominated area of Mizoram and the descendants of Rolura who occupied the southern parts of the area.
- Chin* : See Kuki, Kukie/Cuci/Kookie
- Chinbawr Hla* : An early term for *Lengkhawm Zai*, when Mizo Christians composed in a new style as a synthesis between the old Mizso style and the western style introduced by Christian missionaries, new songs were collected and typed with typewriter by Suaka, chief of Durtlang early Mizo Christian leader. The songs not compiled as book it was a bunch and called *Chinbawr Hla* which meant for much handled bunch of hymn. However, the term was not much popular.
- Chinbawr-ho* : Those who appreciated and used to sing *Chinbawr Hla*
- Fakna Hla* : Gospel Songs of Praise
- Fathang* : Annual tribute or tax of paddy paid to the chief.
- Harhna* : The wave of ecstasy among Mizo Christians, it was termed as Revival.
- Hawilopar* : A flower that the pre-Christian Mizo believed to be found on the way to the destination for afterlife. It was believed that the spirit of a deceased person would be still longing for the world and often turn his/her eyes to the world while on the way to his/her destination but when he reach the place where the flower Hawilopari blooms, he/she put it on his/her head and stop to look back to the world.
- Hla fing* : A verse of Mizo song. Pre-Christian Mizo songs are ditty type, two or three lines spontaneously composed. Composers used the existing tune and songs of the same

tune were called *Hlabu*. There was another term *Zai* which was a group of songs on the basis of the composer or tune or subject or theme or origin and such groups were called *Zai*. In a *Zai* or *Hlabu* there were a number songs and such songs were called *Hla fing*.

- Hla lenglawng* : Songs of different subjects including humour
- Hlado* : Chants of successful hunter.
- Hlathlan* : Song Request Programme of All India Radio
- In hrang Bawi* : See *Bawi*
- Inpui chhung Bawi* : See *Bawi*
- Inhawina hla* : Chants of sacrifice for favour of recovery from illness.
- Kaihlek Zai* : Secular songs composed in the tune of Lengkhawm Zai. Initially the songs of *Kaihlek Zai* were love songs, later political songs were composed.
- Khawchung* : Hmar, Biate and some other Mizo cognate groups term for another cognate group Thado
- Khawhar hla* : Songs of mourning.
- Khawhar lenpui* : Get together in the house of deceased person to console the bereaved family.
- Khawper* : Branch or tributary village
- Khawvel Zai* : A Mizo Christian term for songs of the pre-Christian Mizo music tradition.
- Kheddah* : Elephant trap
- Khua* : Guardian spirit of village and environment

- Khuaichhiah* : Share of honey bee and wax payable to the chief when honey producing bee was harvested or removed for consumption within his jurisdiction
- Khuang* (drum) : Mizo term for drum
- Khuangchawi* : Sacrifice in the pre-Christian belief system performed to the spirits Sa, Khua and Pathian to become In lama Thangchhuah which was an entitlement of Pialral in the afterlife. Pialral in the pre-Christian Mizo belief system was a place of abundance that men do not need to work anymore.
- Khuanu* : Mizo poetic word for god
- Khuavang* : Name of guardian spirit in the pre-Christian Mizo belief system.
- Kohhran Upa* : *Elder or deacon in the church administration*
- Kristian Hla Bu* : *Mizo Christian Hymn Book*
- Kuki/Kukie/Cuci/Kookie* : Mizo and its cognate groups used to be known as Kuki/Kukie/Cuci/Kookie before Lushai was known to the British colonial officials. It was derived from a Bengali term *Koongky* which referred to the people living in the hill areas who could not speak Bengali. After their further exploration more interaction with Mizo cognate groups British colonial officials used the terms such as Old Kuki, New Kuki and Lushai to address Mizo and its cognate groups in the present India and Bangladesh. The old Kuki referred to Mizo cognate groups in Chittagong Hill Tracts, Tripura and other Mizo cognate groups in Assam other than Thado. New Kuki mainly referred to Thado group while Lushai referred to the people of

Mizoram. Chin was a term used for the Mizo cognate groups in Chin state of Myanmar.

- Lal* : Chief of Mizo villages
- Lammual* : The Assam Rifles ground in Aizawl
- Lasi* : Guardian spirit of animals, assumed to be female though there was no description on their sex. In the pre-Christian Mizo society, hunters were said to have relationship with Lasi and the latter sent animals to the former to be killed.
- Leikapui* : A platform in front of Mizo house. It was a place where some vegetables such as chilly, tobacco leaves, etc were dry in the sunshine and basking etc were also done. At bright full moon night girls entertained their visitors at Leikapui.
- Lenghawm Zai* : New kind of song came into existence as a result of synthesis between pre-Christian Mizo syle and new style introduced by Christian missionaries. It had become a very important Mizo Christian music.
- Lengzem* : Songs of love and romance
- Lungloh tui* : In the pre-Christian Mizo belief system the spirit of a deceased person was believed to go either to *mitthi khua*, a place for spirits of ordinary people or *pialral*, a place reserved for those lead successful life by achieving the status of *Thangchhuah*. It was believed while on the way to the destination the spirit was longing for the world. But when he/she reached a stream called *Lungloh tui* and drank it, the longing for the world was taken away.
- Mautam* : Flowering and drying of bamboo species called *melocanna baccifera* which happened in the interval of about fifty years.

- Mihlim* : A term used to refer the revivalists of the fourth *Harhna*/Revival.
- Milu lam* : Celebration of victory against enemy. When a Mizo warrior killed an enemy he would cut off his head or scalp as evidence of his success. Those returned to the village with enemies' head or scalps were given warm reception and dance in celebration followed. The dance was called *Hranglam* or *Muallam* while the celebration was known as *Milu lam*.
- Mim Kut* : Annual occasion in the month of August observed as farewell to the deceased persons. It was not observed as a moment of joy but songs of mourning were sung.
- Mitthi Khua* : Place where the spirits of ordinary persons were believed to go in the afterlife.
- Mitthi rawp lam* : Respect shown to ancestor and those died in the family during *Sekhuang* sacrifice. During the *Sekhuang* sacrifice there was *Mitthi rawp lam* in which models of the family members who had died and the farthest known ancestor were made with cotton seeds. On the day of the main event the models were dressed like the living one and place on a stretcher specially made for them. At night the stretcher was jointly carried to the open space at the centre of village and dance.
- Mizo zai* : A Mizo Christian term for songs of the pre-Christian Mizo music tradition.
- Ngenchi* : Mizo head ornament in the form of a plume made of goat's hair dyed red, worn by warriors who have killed an enemy and made the ai sacrifice on his account
- Pathlawi* : A widower or divorced

<i>Pawl Kut</i>	: Annual event of celebration after harvest.
<i>Phutluih Kuli</i> :	Impressed labour as porter of the colonial officials and employees.
<i>Pialral</i>	: A place in the pre-Christian Mizo belief system where the spirit of those who lead successful life by achieving the status of <i>Thangchhuah</i> would go in the afterlife.
<i>Puakphurh</i>	: See <i>Phutluih Kuli</i>
<i>Ralaih</i>	: See <i>ai or aih</i>
<i>Ram lama Thangchhuah</i>	: Who killed wild animals required to become <i>Thangchhuah</i> and host the required celebration called <i>ai or aih</i>
<i>Ramngaih hla</i>	: Song patriotism and nationalism
<i>Ramri Lehkha</i>	: A document which described the boundary of a chief's jurisdiction
<i>Rih sang</i>	: Mizo poetic word of dead
<i>Run Kuam</i>	: Sides of Manipur River in Chin state of Myanmar
<i>Sa</i>	: Guardian spirit of family and clan or tribe
<i>Sachhiah</i>	: Left foreleg of animal paid to the chief as tax when wild animal was killed
<i>Sadawt</i>	: The person who officiated sacrifices performed to the benevolent spirits in the pre-Christian Mizo belief system.
<i>Sahlam</i>	: A tree from a killed enemy's head is suspended.
<i>Sakhaw thiamhla</i>	: Chants of sacrifices performed to the benevolent spirits in the pre-Christian Mizo belief system
<i>Sakhua</i>	: Pre-Christian Mizo belief system

<i>Sakhung phun</i>	: Sacrifice performed a Mizo in starting a family of his own
<i>Sap</i>	: Mizo term for English, derived from <i>sahib</i> of Hindi.
<i>Sapui vui</i>	: Funeral service of Tiger
<i>Sechhun</i>	: Collective term for <i>Sedawi</i> , <i>Sekhuang</i> and <i>Khuangchawi</i> .
<i>Sedawi</i>	: Sacrifice performed to the spirits called <i>Sa</i> , <i>Khua</i> and <i>Pathian</i> in the nature of inclusive village feast. It could only be performed by those who had performed <i>Chawng</i> or its equivalent.
<i>Sekhuang</i>	: Sacrifice performed to <i>Sa</i> , <i>Khua</i> and <i>Pathian</i> in the nature of inclusive village feast. It could only be performed by those who had performed <i>Sedawi</i> or its equivalent.
<i>Solfa Zai</i>	: Community singing with <i>Khuang</i> (drum) on the choral songs.
<i>Thalfavang Kut</i>	: Annual event of Mizo community in Shillong. It was organised in the nature of festival.
<i>Thangchhuah</i>	: One who led successful life and fulfil conditions to entitle <i>Pialral</i> in the afterlife.
<i>Thihna</i>	: Bead much valued by Mizo
<i>Thingdim</i>	: A dance performed by the in-law during <i>Khuangchawi</i> .
<i>Thingrem zaithei</i>	: Gramophone, important source of music for Mizo after World War I till the coming of cassette players.
<i>Thing-tam</i>	: Flowering and drying of bambusa tulda called as <i>Raw-thing</i> by Mizo
<i>Thlaichhiah</i>	: Food set aside for the spirits of deceased persons.
<i>Thlanthla chang</i>	: Tail of drongo, a headdress of <i>Thangchhuah</i>

<i>Thluk</i>	: Tune of songs
<i>Tlangsam</i>	: Geographical survey party
<i>Tuirual</i>	: Three small cotton yarn rolled as a spinning top tied on a thin slice of bamboo
<i>Tukluh Bawi</i>	: See <i>Bawi</i>
<i>Vanlung Bawi</i>	: See <i>Bawi</i>
<i>Vapual chang</i>	: feather tail of hornbill
<i>Zai</i>	: See <i>Hla fing</i>
<i>Zawl</i>	: Have good relationship, good hunters were often known to <i>Zawl</i> guardian spirit of animals called <i>Lasi</i> . Such hunters were blessed with animals by the <i>Lasi</i> .
<i>Zawlaidi</i>	: Magic power to win love of another
<i>Zawlbuk</i>	: Bachelors dormitory
<i>Zawngchal</i>	: <i>Arkeziak</i> curled with goat's hair
<i>Zo zai</i>	: Same as <i>Khawvel Zai</i>
<i>Zosap</i>	: Mizo term of Christian missionaries
<i>Zu</i>	: Liquor
<i>Zufang</i>	: Rice beer made of sticky rice.
<i>Zupui</i>	: The main rice beer of Mizo

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Particulars of the Candidate

Name of the Candidate : T Vanlal Remruat Tonson
Degree : Doctor of Philosophy
Department : History & Ethnography
Title of Dissertation : History of Mizo Music: Antiquity to
Contemporary Times
Date of Admission : 10 February, 2010

Approval of Research Proposal

1. Board of Studies : 8 October, 2010
2. School Board : 20 October, 2010
3. Registration No. & Date : MZU/PhD/347 of 20.10.2010
4. Academic Council : Eighteenth Meeting of the Academic Council
(15.12.2010)
Extension (if any) : Two years (A/C 28:4 (16) dated 4.6.2015

(Dr. LALNGURLIANA SAILO)

Head