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Refereed Journal**

EDITOR-IN-CHIEF : DR. RATAN KUMAR



**Department OF Hindi
Government Kamalanagar College
Chawngte, Mizoram-796772
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SEEMAANT (सीमान्त)

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दो शब्द पत्रिका के लिए

सीमान्त का 5वां अंक आप सभी पाठकों के समक्ष प्रस्तुत है। अगस्त 2014 से अब तक के सफर में हमें जिस तरह से प्रत्येक स्तर पर पाठकों, लेखकों, संस्थानों का सहयोग मिला उसके कारण ही सीमान्त को अत्यंत कम समय में एक विशिष्ट पहचान मिली। इस बीच सफर में कई ऐसे अवसर आए जब पत्रिका के प्रकाशन में दिक्कत हुई परंतु हम शुकुगुजार हैं अपने शुभचिंतकों का, जिन्होंने पत्रिका पर अपना भरोसा बनाए रखा और पत्रिका को हर संभव सहायता की। हमारा मानना है कि किसी भी पत्रिका की रीढ़ उसके पाठक, उसके लेखक होते हैं और इसी पर पत्रिका के भविष्य की सम्पूर्ण इमारत टिकी होती है।

सीमान्त के अब तक के सफर में हमने प्रयास किया कि पत्रिका के माध्यम से आप विभिन्न क्षेत्रों के विभिन्न विषयों से रूबरू हो। इसके लिए पत्रिका में समय-समय पर नवीन स्तंभों को शामिल किया गया। प्रत्येक अंक के साथ जो सुझाव हमें पाठकों की ओर से प्राप्त हुए उसपर भी गंभीरता से विचार किया गया।

दिनांक 15/08/2018

डॉ. रतन कुमार
मुख्य संपादक

ERSTWHILE MIZO DRAMATIC PRACTICES AND ITS AFFECTS IN THEIR SOCIETY

(With special reference to selected Drama books: 'Thangliana Len,' 'Kalkhama leh Lianphunga,' 'Liandovate Unau,' 'Lalnu Ropuiliani,' 'Pasaltha Khuangchera,' 'Lalvanchhingpuui')

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Dramatic practices (Before Christianity) of the Mizo people had practically been impressive and exciting, which includes theatrics dramas that they performed in their lawn (*Lal in kawt*) and their sacrificial performances. These practices affected not only their social life and their culture but also the belief of life after death. Some of the practices were:

1. Sakei lu Aih/Lam: *Sakei lulam* is, we can say, a kind of drama played by the Mizos in ancient time. In Ai ceremony, the warriors and their king acted as actors, the villagers were the audience, '*mualzawl*,' (the courtyard) was the place where they performed. It was their platform. This important drama is valued in the Mizo society as they think that it would affect their life after death. The Mizo considered *sakei* as the king of the jungle and refer to it as '*Sapui*' it is the most fearsome wild animal. '*Sa aih/Sakei lu lam*' means the dance of the folk community celebrating the head of a tiger. It was practiced by the community to celebrate with the head of a tiger in the courtyard of the village chief. This was done along with the chief or the participants followed by the other hunters dressing like women so that other tigers who watched the show at a far distance and from top of the hill would say, It is too weak to bow down before woman and it deserved to be killed (Zawla 47). In *Khuangchera* drama by Dr Laltluangliana Khiantge, we saw *Sakei Ai drama* as it is: In *Parvatui* village, they killed a tiger that killed their villager *Ngaihsii*. The king performed *Sakei Ai* ceremony, sacrificing '*ran lu kim*' (mithan, pig, cock, goat). The crier called on the people to surround it, and they did so. The *pasaltha* and the king dressed themselves as a woman, smoked a woman's pipe, wore a woman's petticoat and cloth, carried a small basket, spun a cotton spindle, wore ivory earrings, let their hair down and wrapped a mottled cloth, which was an ancient pattern. They turned up in the courtyard around the tiger's head. The crowd watched them and yelled with laughter but it is '*thianglo*' for the *Sakei-Ai-tu* (the performer) to laugh. A participant holds a porcupine in his arms and if he laughs by an accident, they say that the porcupine laughed. Then the king and his *pasalthate* changed their dresses as a man and strapped on a fighting *dah* and carried a gun, the king who is the performer, dresses with *thangchhuah puan*, carried *fungki* and dao in his hand, a gun in his shoulder, an egg and white flints (*sailungvar*) in his bag (*sahmim ipte*). He took

sailungvar and put it into the tiger's mouth while he ate egg. He said, "let us eat an egg, who will swallow them the quicker?" I have out-swallowed you; you have not swallowed yours: I have swallowed mine. I will go by the upper road; you go by the lower: You will be like the lower southern hills and I shall be like the hills of northern ones. You are the brave man of the south; I am the brave man of the north." He cut the tiger's heat into pieces with his *kawlhn*am, and fire with his gun. Their *pasaltha Khuangchera, Hempua, Changa, Neihthanga, Thangtawna*, each of them cut the tiger's head with their dao by mocking with. It may take almost the whole day depend on the enthusiasm of the people. This drama could not organize very often in a particular village it occurred only when they killed a tiger. In the evening the chief, his councils and hunters would stay at the performer's house and drink rice beer while the audience (the villagers) would go home.

2. Rallu Lam: *Rallu lam*, in Mizo society, is one of the most dramatic practices in Pre Christian era. It was hold to honour the warriors and celebrate their victory in a campaign. This ritual was a part of the reception ceremony hold by the village chief to welcome the victorious warrior on his return from battle. His valour in the battle was re-enacted during this ceremony. The manner in this ritual may vary depending on the village and place.

When a warrior party come back after a successful operation, the chief and his villagers give them a warm and colourful reception. *Rallu lam* cannot be considered as a dance technically because it was a celebration or a rite in honour of a victorious warrior (Joshi 90). This '*ral lu aih*' greatly affected directly and indirectly the Mizo society as they are living with constant fear. The riding party returns with their plunder and when they reached the outskirt, they would raised the warrior's chant or cry and firing their gun without a bullet in order to let the people know that a successful raid has taken place.

Kalkhama, Lianphunga, and Zahrawka's warrior raided the *chengri* valley around November 1870. After they come back with the loot, they perform Ai ceremony with many slaves.

They put on the skull on the king's courtyard and the warriors contribute a little dance of triumph in circular form, to help the warriors some women dressed with '*pawndum*' and carrying *arkezial* followed them who were go-around in dancing. They shot the tongue without a bullet and chop scornfully its head with their dao. In the evening, they hoisted the heads on the tree. This tree was called "*seluphan*". All the worrier in the raiding party, including those who had never killed their enemies were treated alike. The man who killed his enemy will perform Ai ceremony by killing a mithan or a pig. The performer, as was the belief, thereby enables the spirit of dead animals to pass to *Mitthi khua* and in return acquires power over it. If any person kills an enemy and do not perform Ai, the slayer was very likely to go mad (Shakespeare 78). If a man performs the *Ai* he can take his enemy with him as a slave when he dies. If he does not perform *Ai* he cannot do so, and the spirit of

his deceased enemy will haunt him in this life (Shakespeare 79). This dramatic practice affected their society, custom and religious belief.

3. Khuangchawi: *Khuangchawi* is the last and the final stage of *Thangchhuah*. It was the greatest public ceremony in early Mizo society. Any person who gets qualified came to be known as *Thangchhuahpa*. A bigger feast was held with more than one hundred pots of Zu (rice beer) (Lalhruaivela 12). There were two kinds of *Thangchhuah*: ‘*In lama Thangchhuah*’ and ‘*Ram lama Thangchhuah*’. In order to achieve *Ram lama Thangchhuah* status one must kill each of the following animals – barking deer, bear, elephant, wild boar, wild bison, wild pig, colugo and give the feast called *Ai* for each animal (Zawla 42). ‘*Lama Thangchhuah*’ was the performance of the wealthy sections who conduct a series of ceremonial feasts. The final stage in the ceremonial feasts was *Khuangchawi*. The person who performed *Khuangchawi* was *Thangchhuahpa*. The main objective of *Thangchhuah* was to attain *Pialral* (Paradise) after death and to earn respect in lifetime. The most important day was the third day called *Ruaini* (feast day). This was an occasion for dancing, including the popular Mizo dance called Cheraw. On the evening of the *Khuangchawi* day, *Khuanghlang*, a special stretcher made of bamboo, wood and canes was prepared on which the *khuangchawipa* and his family were carried around in procession. From the uplifted stretcher, the *Khuangchawi* family would throw out precious ornaments and valued possessions like silver coins, brass pots (*darbel*), brassgongs (*darkhuang*), gun (*silai*) and even mithun (*sial*). In place of the real mithun, a length of rope was tossed and the one who got the rope would later claim the mithun from the *Khuangchawipa*. People scrambled for these gifts. *Khuangchawi* is one of the most important Mizo dramatic practices in the Pre-Christian era.

DRAMATIC PRACTICES REFLECTED THEIR SOCIAL LIFE:

1. Valued of Tlawmngaihna: Their dramatic practices produced ‘*tlawmngaihna*’ (*self sacrifice, unselfishness*). In the early Mizos society, a system of obligation existed under the term ‘*Tlawmngaihna*’, implying public services. This is one of the most significant Mizo philosophies of life. *Tlawmngaihna* is self-sacrificing, selflessness, other mindedness, preserving stoical, service before self (Lorrain 513). According to K.C. Lalvunga that, “an ideal of life in which a man could not outdone in doing well to others. When a man is *tlawmngai*, one cannot defeat in doing well to others, and that self-sacrifice sometime demands life itself (Lalvunga 32).” Every Mizo was expected to withstand on this code of conduct. If a man was short of rice, his neighbours would share his food and if a man was sick and unable to work in his plot, his neighbours would enthusiastically come forward to help him.

A person who practices the precepts of '*Tlawmngaihna*' he was respected. During the festivals or sacrificial day the most *tlawmngai* of the village was honoured with the symbolic offer of 'Zu' in a shaped horn of mithun called "*Zu Nopui*." Until the *tlawmngai* person of the village sip the zu, no one could drink his or her zu. This was the highest honour a person could receive in his life-time. This '*zu nopui*' gave a healthy competition among the young men in the society. *Vanapa* also got a reward of '*zu nopui*' from his chief. *Khuangchera* too got this '*zu nopui*' for his bravery and self-sacrifice. Therefore, *Tlawmngaihna*, a moral code of life, is deeply rooted in the Mizo Society, knitting different lifestyles together in a society without discrimination. It made the difficult life on the hills very pleasant and worth living.

2. Closed-knit Society: Mizos are a close-knit society with no class distinction and no discrimination on grounds of sex. They are all cultivators and the village exists like a big family. Birth of a child, marriage in the village and death of a person in the village or a community feast arranged by a member of the village are important occasions in which the whole village is involved. Both males and females are equally hard working. Mizos practice Jhum cultivation. They slash down the jungle, burn the trunks and leaves and cultivate the land. There was no other job to depend on the family other than jhum cultivation.

For hunting expeditions, a group of member move together and do work. In *Liandovate Unau drama*, the villagers went out for hunting animals. Fortunately, they killed a big python. In '*Kalkhama leh Lianphunga*' drama and '*Lalvanchingpuii*' drama, a group of warrior went out to raid other villages. They killed a number of enemies and came back with plunders and human heads. They celebrate '*Rallu Ai*' that involved all the members of the village. Death of a person in the village and a community feast arranged by a member of the village are important occasions in which the whole village is involved. In *Khuangchera* drama, a tiger killed one-woman name *Ngaihsihi*, *Khuangchera* and other hunters run after and killed the tiger. They landed a hand those who was in need of help in the society.

The dramatic practices provide obedience to elders, respect to others, *tlawmngaihna*, diligent life and honesty to the people. To produce such important things '*zawlbuk*' (Dormitory) was the most important. In every village, there was a dormitory (*Zawlbûk*). It is always located at the centre of the village, in close proximity to the [chief's](#) residence. *If the village is a large one and contains a mixed population, it is divided into several quarters, or "veng," which are generally inhabited by people of the same clan, and each will have its zawlbuk (Shakespeare 21).* Since its basic purpose was to house all the bachelors of the village, it was dominantly the largest house.

Lodging in *Zawlbuk* was a type of [compulsory commitment](#) in which male members of the community above 15 years of age must enter and remain there until they get married., they continued practicing the same even after marriage very often till they become father of one or two

children. All internal management and activities were highly [democratic](#) and entirely decided by the lodgers, and no external interference was entertained, even from the chief and the village council. It was a centre of village education, defence, discipline and development. It was a social institution where all forms of [arts and crafts](#) practiced. At *Parvatui* village dormitory, the old age people and the ailing men weave their cane while chatting on different topics. It was a [physical training](#) camp as well.

3. Valued of Bravery: In Mizo society, when a male child was born the elders would come to see him and bless him to be a '*Pasaltha*', so that he be endowed with bravery in order to kill enemies and wild animals. A Mizo youth cherishes to be brave, as the elders in the society desired him to be so (Thanmawia 10). This was an obvious blessing for a hunting and warring community like the Mizos. The society was cohesive and would often meet in the community feasts that took place with any animal sacrifices performed in a village or after a successful community hunting. In hunting physical prowess and bravery in facing fierce full animals in the jungle was a necessary requirement for the youths. For this reason, bravery in a young man was highly valued by the elders in the society. They occasionally fight to protect their village against external aggression from neighbouring village. The numbers of enemy heads taken by a villager during a raid increases his esteem in his own village. Such enemy heads were displayed over implanted tree. (*Sahlam.*) A man was hiding with his weapons in an empty house, so, no one dares to enter into it. They send for *Khuangchera* to help, and when he entered into the house, a man was already lying death and committed suicide. So, the villagers think higher of him than before. The villagers have peace of mind because of his bravery.

4. Slave (*Bawi and sal*): Having slaves in the society was one of the reflections of the dramatic practices in the society. In Mizo traditional society, there were two kinds of *bawi*, captive *bawi* and non-captive *baw* (Dena 80). The captive *bawis* were those captured during inter-village wars, and non-captive *bawi* were those who enter the chief's house on their own free will. The non-captive *bawis* can be divided into three groups. '*Inpuichhung Bawi*,' '*Chemsen Bawi*' and '*Tukluh bawi*.' However, Mizo Bawi are not like a slaves as we find in America and some other countries. D.E John a Christian missionary to *Lushai* hill said about *the Mizo Bawi* "They (*Bawi*) were serf but not human slaves as in Africa, to be brought or sold like animals in a market"

Inpuichhung bawi is a person those who came for protection at the hands of the Chief due to poverty, sickness etc. who could not support themselves in the life. Such *bawis* were treated as a member of the chief's household and did all the works in return for their food and shelter. In turn the Chief provides them their essential needs (Rokhum 37). *Chemsen bawi* were criminal like murderers who sought sanctuary at the Chief's house (Lalrinthanga 36). No harm could be done to him by anyone once they became *Chemsen bawi* but they remained *bawi* for their lifetime. *Tukluh*

bawi were those who, after being defeated in a war, surrendered themselves with their kith and kin to the victorious Chief in order to save themselves (Lalrinthanga 36). They lived in a separate house and could buy his freedom by payment of mithun to the chief.

Sal were those captured during raid and inter-village wars. They were the property of their captors (Shakespeare 49). They had no status in the community and they could be sold and bought and could be given in exchange for guns and spears, mithuns etc. They could buy their freedom by paying ransom to their captors. According to J Shakespeare, "...only children and marriageable women were taken captive, and the latter were disposed of in marriage, the lucky captor acting in *loco parentis* and taking the marriage price. The children grew up in the captor's house as his children, and as a rule were so well treated that they seldom wished to return to their former homes" (Shakespeare 49)

5. Esteem of a Hero Hunter: The society honours *pasaltha*, the successful hunters. When a boy was born, they blessed him to be a *pasaltha*. In Mizo society, the successful hunter was held in high esteem. Therefore, the great aim of a boy was to be a hero hunter, so, hunting plays very important part in the socio-culture of the early Mizo. A good hunter was highly esteemed by the chief and his villagers because of their insecure society. Every grown-up boy aimed at to become a hero hunter. The earlier belief of the Mizos was that a spirit called '*Lasi*' who was a very beautiful woman created all animals. She had all authority over all animals. Unless a hunter was not favoured by the spirit, *Lasi*, he would not be able to kill animals. A man who killed many animals called 'Hero hunter' was always said to have a deep connection or be in love with *Lasi* and such a hunter called sometimes be called '*Lasi zawl*' (Lalhmingthanga 36).

The Mizos were fond of hunting and never missed the occasion. They did hunting for many purposes. One is for religious purposes and the second is to get meat. The third is to defend themselves and their domestic animals. In addition to these, their way of life and their occupation push them to fond of hunting. The main occupation of the Mizos in the past was jhumming. In the process of jhumming cultivation, there were certain interval works. When the third phase of weeding was over, they could keep themselves off from the jhum work until harvest time. After harvesting paddy, not much work was left for them and they were free until the start of the next year jhumming work. During this period, the male folk went out for hunting.

At every child birth, if it was a boy, it was said, He is a boy, who will be capable to shoot and killed animals." On the other hand, if he was a girl, it was said, "she will be adept in making cloth." If one attains the status of *thangchhuah*, his soul could escape the shot of *Pawla* and would go to '*Pialral*.' *Thangchhuah* status could be attained by a hero hunter through hunting by killing of the prescribed animals. To be a *Ram lama Thangchhuah* one must kill certain animals. Like, barking deer, bear,

elephant, wild boar, wild bison, wild pig and colugo (Zawla 42). The *Thangchhuah* position is the highest position except the chief in mizo society. Everyone wants to be a *thangchhuah*. It has a lot of advantage during their lifetime and after death for the soul.

6 Low Statue of Women in the Society: The dramatic practices were so rough and tough and only men-folk can work it out. Therefore, women-folk were placed in the lower position in the society and traditionally, their position is placed at insignificant position. Despite this, they are treated with love and care, and adorned in much the same manner as men are treated.

A girl has to get up early in the morning and cook for the family. She has to draw water from the nearby spring and to chop wood. She has to work on the jhum land together with other members of the family. J. Shakespeare, the first Superintendent of Mizoram expressed his observation on the condition of women that the Mizo women fetched the firewood and water, cooked food and did the greatest part of the weeding and harvesting; they also made all the clothing for the whole household from cotton grown in jhum, which they themselves gathered, cleaned, spun, and wove into strong cloth.

In spite of their daily busy life, Mizo women were not respected nor were their words heeded. A Woman had no voice in the family administration, and even if she did, her words were not accepted just because they were the words of women. The position of Mizo women is revealed when we study some of the sayings and traditional Mizo social practices. *Crab's meat is not a meat, women's word is not a word.* 'The wisdom of a woman does not cross the brook.' 'A woman and a walnut tree, the more you beat them the better they become.' 'An old fence and a wife should be changed.' A woman was bounded by taboos. She was also not allowed to participate in some of the religious rites and functions. Her menstruation and pregnancy made her in some cases taboo or unclean, which prevented her from active participation in social functions and limited her freedom and activity. The Mizo customary law did not recognize the right of women to own immoveable properties like land and house.

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An Overview of Literary Criticism in Mizo Literature

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Mizote hian criticism hi pangngai taka an hmelhriatna ala rei loh ngaihtuah chuan an lo hmang tangkai ve ta hlein Mizo thu leh hla tihausatu pakhat a ni chho ta der mai. Mizo zia mi hrang hrang zingah literature duhtuina bik vang te, khawtlang nun siam that duhna vang te, thahnem ngaihna leh hmasawnna duh vang hrim hrim tein thlitfimna hi alo chhuak a ni. Tunah mai chuan criticism kaltlanga Mizo literature zir chianna zawng zawng kan sawi mai sen dawn loh avangin a huam chin tlemte chauh kan en dawn a. Criticism awmzia leh tobulte pawh sawi lovin kan thlawh kan duai dawn a ni.

Mithiamte leh zia kmite'n literature leh a thlur hrang hrangte hi hnam pui zawkte tihdan zulzuiin, chumi eng atang chuan an hrilhfiyah thin a. KC Lalvunga, RL Thanmawia, Laltluangliana Khiangte, Siamkima Khawlhiring, Thuamtea Khawlhiring, L. Keivom, KC Vannghaka leh mi thenkhat dangte hian Poetry, Drama leh Prose-ahte Mizote tan thu leh hla duhtuina an zia k a. Anni hian hnam finge tihdan milin an hrilhfiyah a. English literature chu behchhan pui berah neiin, chumi zul chuan Poetry, Drama leh Prose huang chhunga Essay, Article, Novel, Short Story, Criticism leh adang dangte hi a awmzia leh nihphung an sawifiyah a, an thlir dan leh sawifiyah dan erawh a inang diak diak lem lo.

Criticism tih thu mal hi Mizo tawnga lehlinna leh a mal mana hman a awm hran lova, "thlitfimna", "bihchianna", "in zuhlha", "fakselna" tih tein hman tlanglawn a ni thin (KC 341). Literary criticism tih awm zia hi hrilhfiyah a awlai lo hle, a awmzia hrilhfiyah tumna ringawt pawh hian ngaihdan inpersan tak leh thlirna hrang tak tak a siam a ni. L. Keivom chuan "Literary criticism hi thu leh hla thukna, rilna, mawina leh hlutna hai chhuah tuma chik taka bihna a ni. A tehna fung erawh chu kan ngaih hlut zawng a zirin a danglam thei a ni", tih leh "...enlenna (durbin) hmanga thu leh hla leh khawvel leh mihring nun awmzia chik taka bihna a ni" tiin a sawi a (Siamkima 14). KC Vannghaka chuan English zia k mi leh French zia k mite hrilhfiyahna eng atangin mi thu zia k zir chiana, thu zia k tha leh tha lo thliar hranna a ni tiin a sawi baw k (KC 358).

C. Lalawmpuia Vanchiau erawh chuan L. Keivom-in literary criticism a hrilhfiyah dan hi a pawm lo thung. Literary criticism hian mihring nun a va pawng bih ngawt lo va, a text chhunga khawvel leh mihring nun zawk a ni tiin, L.Keivom-a'n "Literary criticism hi thu leh hla thukna, rilna, mawina leh hlutna hai chhuah tuma chik taka bihna a ni' a tih pawh hi criticism kawng zawh tawp tawh hnua a thil hmuhchhuah sawina zawk a ni" tiin a sawi a ni (25). A chunga hrilhfiyahna pahnih kan sawite khi hunrei tak chung chhu Mizo literary criticism nihphunga ngaih ngheh tlatna

mi tam tak zingah a siam tawh a. Chutiang mil chuan practical criticism pawh kalpui thin a nih avangin textual approach hman tlanglawn a ni a. Amaherawhchu, literary criticismhian thu leh hla thukna, rilna, mawina leh hlutna hai chhuah ringawt a tum a nilova, mi thuziak zir chiana, thuziak tha leh tha lo thliar hranna a ni ringawt lo. Hengte hi approach chi khat an ni. Literature huang zau tak mai hi peng hrang hrangin a thlir theiha, a zirchian theih a, ngaihda leh hmuh dan thar a duan theih baw. Literature thlir dan tluantling zawk leh thlir dan zau zawk kawhhmuh hi literary criticism tum a ni.

Literature hi a zau em a, a nihna dik tak hi sawi fiah mai zawh pawh niin a lang lo. C. Lalawmpuia Vanchiau chuan Literature chu a chhui thuk a piangin an hlim pui ngawt a nilova, literature-ah hian “a eng lam leh a thim lam a intiat chiah a, a thlum chauh hi literature a ni bik ngawt lo tiin *Thuhlaril* bua “literature hi khawvel thilmawi (arts) zinga mihring lungdumtu ber a ni a, a chhui zau leh chhui thuk apiangin an hlimpui lehzuat” tih chu a rawn hnial a (21). Siamkima’n literature chu mihring ngaihtuah chuan leh siam chhuah, thil mawi (man-made beauty) zinga pakhat a ni mihring nun hi a siam thar a, beiseina pein a tihlim baw a ni” tia a sawi chu man-made beauty ni lo zawng hi ziakin awm ta se literature a ni ve thei a, literature hian kut ding lam, a neih si chuan kut vei lam pawh neih ve awm tak tiin Siamkima literature hrilhfiarna hi a zim deuh niin a ngai baw a ni (23).

Literature huam chin hi a zau em em a, a zau zawng hi tehchhuah hleih theih pawh a ni lo, khawvel leh a chhunga chengte thil nung leh nung lo, mihring siamchhuah leh Pathian siamchhuahte a khaikhawm vek a, a nihna tak hrilhfiar hi thil namai lo tak a ni. Chutih rual chuan literature hi kan sawifiah anga, a la hrelote hnenah kan hrilh tur pawh a ni. Mahse, literature tluka chim chin sang leh huapzo thil hi avan em avangin kan duhthawhna avanga ramri lo kham ngawt hi a fuh ber lo. Tawng hi thang reng leh danglam reng a ni a, mi thahnem ngai leh duhtui zualte’n tawng dik leh dik lo humhalh an tum a harsat ai mahin literature nihna tarlan hi a har zawk. A che reng a, a danglam a, hmanlai, tunlai leh nakin hun tur thlengin a thlir pha a, thlir dan thar a lo chhuak rengin chung chuan literature thar a siam zel a ni a tihtheih. Tunah chuan “Gay literature” te a lo chhuak ta zel a nih hi. Literature chuan a hlimawm, a mawi leh finna thuril ngawt a keng bik lova, a mak te, a mawilo lai te, a lungchhiatthlak laite a fawm kem vek a ni. Chuvang chuan literature huamchin nia kan hriat thin pawh a thlak danglam ve zel baw avangin ramri lo kham ngawta, a nihna hrilhfiar ngawt thei niin a lang lo.

Poetry (Hla)

Mizo thu leh hla duhtuina chhungah hian Poetry hian bihchian a hlawh hle a. Mizote hi hla ngaina tak hnam an nih vang pawh a ni ngei ang. Laltluangliana Khiantge chuan Mizoin hla Poetry tia kan sawi vek mai chu thu leh hla zirna huangah chuan a dik taw lovin a hria a. Thlir dan thar neih tulin, a hla a zira aphuahtute hming thliar hran mai tha tihna a nei a. Chhamhla-phuahtu (Poet),

Hla-siamtu (Hymn Writer) leh Hlaphuahremtu (Song Writer) tia sawi mai hi awmze neia hla zirnaah a that thu sawiin (Mizo Hla...13), Poetry Mizo tawnga lehlinnan Chhamhla/Hlahril tiin a hmanga. Chumi mil chuan Poetry pawh hetiang hian a hrilhfiah a-

Chhamhla (Poetry) chu kalhmang fel leh inrem thatat a thu phuah khawm, thluk bil bikimin a phuar leh thunun loh, chham ruala rimawi insiama fawn chhuak, ngaihtuah leh chhut chiana thuril pai, lamrik ruala mitthla theih thil mawi intlar, suangtuahna ram hruai thlenga thinlung chawk hlim, ri inpawl mawi tak finna thua tlangkawm, chham chhuaha hril nawn leh chakawm khawpa thu dak tha hi a ni(10).

Thuamtea chuan he thlirna thar hi Mizoten an mamawh thu a sawi ve bawk (6). Poetry awmzia hrefiah turin Mizoten hla apiang poetry tia sawi lo ni thin chu a dik tawk loh thu mithiamten an sawi a, ngaihdan inmil lo pawh a lo piang ta thluah a ni. Hla thluknei sak chi nilo, a chhama chham chi hi poetry chu a ni tiin Laltluangliana te, Thuamtea te chuan an sawi a. KC Lalvunga thung chuan “Hla chu mihring suangtuahna thuk, thu kam nem leh mawia chei, mi dangte tana ngaihtlak nuam zawng leh a pawmawm zawnga chhamchhuah reng reng hi, sak theih a ni emaw ni lo emaw hla a lo ni thei dawn a lo ni. Chu chu poetry awmzia a lo ni”(3) tiin Poetry chuan sak chi leh chi loh pawh a huam thu a sawi nain Poetry chu Greek ho tihdan anga teh chuan a sak chi aiin a sawia sawi a pawl thu leh Mizote’n Poetry an la chin ve loh avanga a hla siam thluk neilote chu a lar har tur thu a sawi thung si a ni (39-40). Thuamtea ve thung chuan hla chham mi nazawng leh hlahril nazawng hi Poetry a ni lo va, hmanlaiin a sak in lo sa ve mah se, hun inher zelah a sak loh chi hlir chu Poetry-a pawm a nita tiin a sawi bawk (135).

Hetiang hian ziakmi thenkhatte’n Poetry nihphungah duhtuina an chhak chhuak a. Mizote hian Poetry sawi nana hla tawh phawt mai kan huamtir vek mai hi chu thu leh hla huangah hian a rem lova, Laltluangliana’n a then phuk phuk dan ang pawh khian Mizote hla hi then a rem kher lo thei bawk. Mizo hla hi a saka sak chi ni mahse, a thumal rem khawmtan thluk nei sa, a flow tha tak, ri inchhawn mawi tak takte an ni hlawm a. Chuvang chuan Mizo poetry thlurah hian eng chin nge seng luh tur hriat thiam a har phah reng a ni. Thuamtea sawi ang deuha hla chu a chham mi a ni emaw a sak chi pawh lo nise Poetry tha a ni em tih teh thiam a tul hle zawk a ni. Chu mi teh thiam tur chuan khaw hawi a zau a ngai a, a tul chuan thu leh hla bih chiannaah hian hnampui zawkte tih dan pawh a seng luh thiam a ngai a, thlir dan thar tha tak mai siam theih lah duhtusam a ni.

Heng kan sawi takte hi Mizote’n khawvel thu leh hla mual eng an kil ve phak nan duhtuina thu a ni a. English ho chuan an aia lo fing hmasate thu leh hla an lachhawng a, an zir a, an siamrem a, an thu leh hla a lo hausa ta hle ang deuhin Mizo thu leh hla pawh hian a lo hre hmasatute tihdan zulzuia kala, lo siamrem ve a, tihdan thar lo duan ve hi a ngai a ni. Thuamtea chuan Mizo thu leh hlain hma a sawn theihna turin hnampui hote thu leh hla lak khawma Mizo tawnga lo siam rem a

tulzia sawiin Petrarchan sonnet ziaranga Milton-an “On his Blindness” a phuah chu Italian literature aiin English literature-in a hausakpui a, chuvang chuan,

Thenawmnu-in chhum tawrh ringawt lo deuh va chawhmeh siam dan tha tak a thiam a nih chuan, ahnen atanga thil va zir ve mai kha a finthlak phian lawng maw? Kan khaw tihdan te kher lo chu tia mahni induh tawh ngut ngutte chuan hmalam aiin hnung lam an pan duh khawp mai... ‘Hetiang sap thihtih pawng ngaihsan ka rilrem zawng a ni lo’ lo ti an awm a nih chuan, duh leh chung mite chuan puan sinin tuibur hmuam purh purh se, necktie aiah kelmei awrh ngoh sela, chhip sam zial leh sela, chhawhchhi leh bête hmeh pawlh leh mai mai se a ni mai. (168-169)

tiin a duhtuina khal tha el awl takin a au chhuahpui hnuah Mizo tawngin Poetry metered verse a phuah theihzia sawiin metered verse a hrilhfiah hnuah Ballad ziarangin metrical verse “Zun Zai A Zam” a phuah a. Iambic pentameter-in Mizo Ode “Zothlifim” a phuah bawh a ni (142-149). Thuamteasawi ang hian Mizo literature hausak nan khawvel literature mual kan kil ve phak a ngai a, a hla phuah ngei pawh hi a that tawh lohna sawi tur emaw a mawina haichhuak tur emaw chuan khawvel thu leh hla dawhkan kil ve a ngai a ni. Chu chu Mizo thu leh hla hmasawna pawimawh tak tur pawh a ni.

Essay (Thu Tluang ziaik)

Mizo literature-ah critical essay hmuh tur a tam hle. Heng essayhian khawtlang nun siam thatna leh Mizote zia leh nunphung, a tha lai leh tha tawh lo laite tarlangin, an duhthawhna chu uar takin an tarlang thin a ni. Literary criticism-in Mizo Literature-a bu a khwar thuk tak tak hma daih tawh hian Mizo critical essay ziahtute khawhawi hi a lo zau hle tawh a. Kum 1960-a chhuak “Kan Mizia” tih J. Malsawma ziaik chuan sawisel a hlawh hle a. Mizote mizia a thalo zawnga sawina a ni e tiin zirlaite pawh an inpun khawm a, essay sawiselna an au chhuahpui nasa hle a, an thawm pawh a ring hle a ni. Chutih lai chuan J. Malsawmachu a ngawi renga, K.C Lalvunga’n “Kan Mizia leh Insawiselna” tih thupua hmangin-

... zirlai mithiam nih tumte chuan literature piece pakhat kan chhiarin chutah chuan thil zawng zawng inkhungah kan ngai tur a ni lo. Art object pakhat a ni ve mai... mahni ngaihdan nen a inan loh veleh a vantlang pun a,... kan te hlut mai chuan lehkhia thiamnain min hruai thlen a tum chu kan thleng har hle ang. (B.Thanga 270)

tiinJ. Malsawma thlavang a rawn hauh ta a ni. K.C Lalvunga hian Mizo-te’n literature piece hrang hrangte Mizo-in an thlir dan tur kawng thui tak a kawhbmuh a ni. J. Malsawma essay “Kan Mizia” chu Mizo essay tha zingah telin, zirlai-ah hial seng luh a ni ta hial reng a ni.

Book Review and Poetry Review (Lehkhawbuleh hla thlitfim)

Literary criticism peng pakhat Book (prose) review leh Poetry review Mizote hman dan han chhura buh thlir leh thuak dawn teh ang. Literary criticism huanga mumal deuha kan hmel hriat

hmasak ber chu ‘book review’ a ni a, Siamkima khawlhiring hi bul tantu langsar ber a ni. Mizote hian Book review leh Poetry review hi an hmehhriat tantirh atanga tun thlenga tih dan tlanglawn chu textual approach a ni. Textual approach nihran lo, eng huang chhunga khung tur nge hriat loh bihchianna hi Mizo criticism-ah hian a tam hle a. Thuamtea Khawlhiring chuan Patea hla hawizawng a zir chiang a, a hla hawi zawng a zirin hlawm hrang hrang 14-ah a then a, a bak a sawi lo (197).

Thenkhat chuan hla an bihchianin a hla aiin a phuahtu mimal chanchin umzui vak a, a hla thlirna tlem lo awm ve pawh a phuah chhan a ni tlangpui thin. Chutiang chu C. Vanlallawma’n DP Thanbuka leh a hlate a thlir na leh R. Lallianzuala’n Vanmawia leh a hlate a thlir naah-te kan hmu a ni (unpublished Seminar paper at Hrangbana College). Hetiang hawi zawng hi chu thlitfimna niloin enletna chauh a ni a. Midang thuziak emaw hla emaw kan bihchian hian a awlsam zawng leh inang khat put putin bihchian a ni thin.

Thuamtea’n Saikuti hla leh Laltheri hlate (158-164) figurative language hmanga aesthetical approach-a hla thu mawina leh hlutna-te a hai chhuaka. Saikuti leh Laltheri-te hian poetical technique an hre lo, amaherawhchu an hlate bihchianna atang hian hnampui literature mual eng an kil ve pha tih kan hriat theih phah a ni. Tin, comparative criticism hmanga Mizo hla leh thawnthu bihchianna hmuh tur a awm baw. Siamkima’n *Khawngai Hnuchham* leh *Hrai te khawngei i chun ve kha?* a khaikhina a (48-54). Thomas Hardy-a *Tess of d’Urberville* leh Khawlkungi *A tlai lutuk ta* tih chu mimetic criticism hmangin pheik sarih lai mai an inanna a hai lang baw a ni (52-68).

Lehkhabu review hi Mizote zingah a mikhuah lo hle a, Mizo criticism tihausa taktu pawh a ni. Lehkhabu review hian tun hma anglo takin a ziaktu mimal chanchin leh a text that lohna chauh zu hmuh chhuah tuma, a ziaktu laka arpa sual huai zawk chan ang mai changa hawi to larh chung a bihchianna (destructive) leh thian nih vang emaw eng emaw vanga fakna uchuak tam tak awm thin kha a that tawh loh zia hriain a thatna leh that tawh lohna sawi kawp a, a chulmam lam hawi (constructive leh genuine judgement) textual approach hmanga lehkhabu bihchian an ching chho ta zel a. Plot, setting, character, language, mihring nunphung leh finna ril pai thu te chu thamzawm vekin, a thatna laia fakna leh a that lohna lai thur chhuaha sawisel zuina (critical appreciation) in huam chin zau takin an thlir thin.

Mizo lehkhabu review hian a text sawi tlawr duaha, a text nen inzawmna awm miahlo a ziaktu mimal nun sawi tel hram te, a bu kawma milem te leh thumal printing mistake tih hriat takte a pheik number nen lama lak chhuaha buaipui hi bansan a hun tawh a ni. Thenkhat phei chuan chumi... khami... chuan lehkhabu a lo zia ve hi a lawmawm danglam hle tihte sawi kan ching a, (Mizo Thuziak...148) a thlitfimtu mimal lawmawm tihna kha a tangkai ber lo, a lawmawm em tih chu a thlitfim dana a haichhuah zawh leh zawh loh azirin achhiartute rilru-ah teh zawk tur a ni.

Lehkhabu review-tute hian an lehkhabu review-ah hian thilnitheilo an hmu hnem thin hle a. Thilnitheilo kan tehna mit a fiah tawh em tih erawh ngaituah angai hle. Peter Lianhleia'n *Thla Hleinga Zan* James Dokhuma ziaak a review a, mihring nuna thil ni thei lo a hmu hnem hle. Kapthuama leh Rozami in hre ngai miahlo zan khat thil thua engkim an peih mai te, Kapthuama ni fanu-in Sairawkerh hrui chat hmawh khawpin a kuai a, a kut zungpui a perh palh te leh Kapthuama'n a bialnu hlui Rozami ang chiah nupui a neih leh te leh a dang dang te hi thil awihawm lo tak niin a sawi a (104). Lehkhabu review anih in hetiang deuh hian thil ni theilo a review-tute hian an zawng nasa hle.

Literature hian a huam zau em em a, mihring nun ril ber leh pawh lang ber pawh a huam vek a. Mihring nunah hian thilnitheilo leh nitheih hi thliar hran a har khawp mai. Nula kawngkal chu a sutu awh miahloin inchhuiah vangin a tlu thei, hmanlai hunah pawh mikhual in khawkhath nula hmetha a khaw tlangvalte cho ngam loh pawh a mutpui thei a, vawi khat inhmuhnaah hmangaihna a piang thei tih hi hmanlai atanga tun thlenga thil awh thei nia ngaih a ni. Chuvang chuan rin lohna leh pawm lohna dah boa pawma rin theihna (willing suspension of disbelief) literature hian thui tak chu a kalpui a ni tih kan hriat a ngai hle a, chutih rual chuan dawh muhlum leh awh anglo lutuk atang erawh chuan kan inven fim khur a ngai hle a, chumi hre kara mihring nun nena inhmeh lo emaw thil inawm ang lo emaw hmuh hma lutuk pawh a dik chuang lo bawh a ni.

Tin, Mizo thlifimna hian tehfung atana sahuai thing vawn tlat leh thlitfim tur zuk chhiara rilrua lo lang ang ang, awn bik neia tehna a tam hle a. Chu chuan a thlifimtu rilru a hruaipeng a, a lo chhiartute tan ninawm a tling a, a hlutna tak zuk hmuh chhuah a har phah fo thin a ni. Thawnthu te, Drama te hi a ziaktuin a plot emaw a character emaw a setting emaw hmangin a duang lawk thei a, ngaih pawimawh bik neiin a ziaak thei, Aristotle-a chuan a plot a ngai pawimawh hle a, "a plot is the first principle, and the soul of a tragedy; Character holds the second place" (qtd in Lemchan...53) a tihial a, Shakespear-a erawh chuan character a dah pawimawh hle tih a hriat thung. Chuvang chuan lehkhabu thlifimtuin a bihchian lehkhahua plot emaw character emaw setting emaw a lal lutuk tia (Mizo Thuziak...96) sawisel thin ai chuan plot tha a ni em? a plot structure a fuh em? tih en thiam a ngai a. A character duan hi a bial a zim em? Mihring tak a tling em? a dikan a pawm tlak em? tih pawh teh thiam a hun tawh zawh hle a ni.

Literary Criticism

Mizo literary criticism hawi zawng chu kan han sawi thuak a. Literary criticism hian a tihausa a, a tichangtlung a, khaw thar a zuan pui a, hmasawna rahbi a tuk a ni. Mizoliterature tam tak pawh hi a tihlutu chu mithiamte lo thlitfimna hi a ni. Mi nawlpuiin an hriat thiam loh tam tak an hai hawng a, an hrilhfiah a, an zirtir bawh a ni. Amaherawhchu, Kaphleia'n "Khawvel hi eng lai pawhin siam that a ngai reng a, that lutuk tih reng reng a nei lovang" (21) atih ang deuh in Mizo literary criticism hian that lutuk a nei thei lova siam that a ngaihna laiah siam that a ngaiin

hmasawna tur pawh a nei a ni. C. Lalawmpuia Vanchiau chuan Mizo criticism chungchang a hmuh dan heti hian a sawi,

Ka in la khawm a, ka bih a, ka chhiar bawh a, mahse hma ka sawn thei reng reng lo. Thiah ngai, en liam harsa ‘hnawh’ tih ka ngah avangin kalsan mai chu duhthlanna awmchhun a ni. Literature nih dan, poetry phuah dan tur, thu ziaak dan, lehkhawb review dan..., tur- theory leh concept pawh ni si lo mimal duh dan ‘Tapchhak Theory’ [tukchawp criticism] lo inrawlh ve fo hi ka buaina ber chu a ni(18).

Tapchhak Theory hi theory emaw concept emaw ni lovin, literature a ‘dan’ awm tlata hria “literature nih dan, poetry phuah dan tur, thu ziaak dan, lehkhawb review dan, tihtur” tiha sawi thin awm te a tarlanna a ni a. C. Lalawmpuia Vanchiau hian Postcolonial mitin Lalzuithanga ziaak *Thlahrang* thawnthu chu a thlir a (61-75), Postmodernism theory hmangin C Jonunsanga ziaak *Lungsakawl* ngaihnawm takin a bihchiang tawh bawh a ni (unpublish seminar paper). Paul Lalremruata’n K.C Lalvunga ziaak *C.C.COY.No 27* leh Lalzuithanga ziaak *Thlahrangte* hi Postcolonial thlir danin a thlir bawh a ni.

Tin, Mizo theologian-te zingah postcolonial rilru pua Welsh Christianity colonialism atanga tal chhuah duhna thu ziaak hmu tur a awm nual bawh. Rev. Vanlalhlana chuan

... khawthlang sap missionary lo kalte’n Mizo hnam nunah Pathian an rawn inpuantir a ni lo va, kan hnam nuna Pathian inpuanna ngainepin anmahni hnama Pathian inpuanna an hriat dan hmangin ‘anglicised christianity’ min tawm tir zawk a ni... khawthlang kristianna hian ‘hre lo va chibai kan buk thina kha’ sap mit leh ngaihtuahna ni lovin zu-no leh zo-pa mit leh rilruin min hmuhtir sela chuan tun ai hian Mizo Kristianna hian Chanchin Tha thutak zirtirna a phawh chhah leh zual ngein ka ring a ni. (Annual magazine 65)

tiin a sawi a. LH Rawsea chuan “...Kristian huang chhungah ngei khan anti-westernism chuan mi tam tak rilruah hmun a chang hle reng a. Harhna lo thleng thin lo dawn sawn chungchangah chu chu a lo lang leh nge nge thin a ni” (annual magazine 60) tiin awpbeh nilai reng pawh a postcolonial spirit Mizote nunah a lo awm tawh thu a sawi bawh.

Mizo thu ziaakah feminism lam hawi ziaaktu pawh kan hmu nual a, Mizo theologian hmeichhiate zingah feminism hi alang sar zual a ni. Lalngakthuami chuan Mizo theology leh culture thang chho zelah hmeichhiate chu mahniah ni nei, mihring famkim leh Pathian anga siam an nihna hnawlsakin ngaihsak an ni lo va, kohhranah a sir/femah dah an ni tiin Mizo theology leh culture inngahna Bible hi mipate tichungnunna tinghetu anga kan hrilhfiah fo chuan min hruai dikloin Pathian thutak hliahtu a ni thei tiin a sawi a, “Mizo patriarchal theology-ah leh kohhranah hian hmeichhiate hi ngaihneep ni mahse, theology leh culture tihausatu leh lang lo lam atanga nasa taka thawktu an ni leh lawi si” (annual magazine 42-45) tiin mihring kan nihna zawnah leh Pathian thu kan ngai pawimah dawn a nih chuan thlei bik leh thliar bik nei lo va mipa leh hmeichhiate ang

khata siam kan ni tih kan pawm a tul hle a ni tiin hmeichhia leh mipate intluktlanna a auchhuahpui a ni

Heng kan sawi bak pawh hi critical theory hmanga Mizo literature tlrna a la awm ngei ang. Deconstruction theory hmangte hian Mizo literature hi mithiamten han thlifim se, “reading the silent message” te hian han chhui kual sela a ngaihnawm dawn hle a. Mizo literature pawhin hma asawn phahin, ahausak phah hle ang. Mizo tawng bihchianna pawh a awm a, amaherawhchu, tawng dik leh diklo khaikhinna leh a hmangtute tih diklo langsar zual sawi chhuaha a dik zawk sawinate hi Mizo tawng bihchiannain a hawi ber a ni. Tawng hi che reng leh thang reng a ni a, tawng thar a chhuaka, tawng hlui thenkhat a thi baw. Tawng thi tep tawh humhim leh thangtharte tawng dik zawk leh un pui pui zirtir hi thil har tak a ni. Chuai chuan tawng ler (slang word) thenkhatte pawh a tha deuh leh mawi deuh chu structuralism hmangin han thlir i la ‘I hria em?’ thangtharte’n antih fote hian sawi hrang hrang a neiin a lo tha viau thei a sin.

Tin, Mizo Literature hi tihhauhsak nan a ziaktu tel miahloa, a text chauhin engnge sawi a tum a, engnge a kawh tih kan zir thiam hle a ngai. Entirnan-

“Hmana kan lawmna Pialral chan mah ila,

Kalvari-ah khua a var leh ta;” (Huala 14)

ti hla hi hmana Adama leh Evi-te bawhchhiatna avanga Pathian fa nihna bo tawh leh Eden hmun nuam (Pialral nena tehkhin) tak chan tawh hnua, Kalvari-a Isua Krista tuarna vanga chhandamna leh Vanram chang leh thei tur nena tehkhinin, a phuahtu phuah chhan leh rilru atanga sawifiah a ni thin. Amaherawh chu, he hla tlar hian hmana Mizo pi pute’n Pialrala nuamsa taka faisa ringa awm der der theihna thurin, Kristianna-in a lo paih bo sak tawh hnua Kristian thurina Vanram, Pialral ang tho mai, Kalvaria Isua Krista tuarna vanga nuam taka awm theihna thurin lo awm lehta nen pawh tehkhin theih tak tur a ni.

Literature te, Poetry te, Drama te leh a dang dang te Mizo ziakmite’n an lo hrilhfiaha, tih dan leh atha tehna hmanrua an chhawp chhuahte a zau tawh loh zia kan sawi tawh a. Mizo thawnthu, lemchan leh hlate bihchianna inang put put-te pawn hmasawn an mamawh zia kan sawi atangte hian Classical ho tih dan Sahuai thing vawn tluk zeta ziakmi hmasate hrilhfiahna leh tihdan literature zirlaiten thangkhat lian aia tam mah an lo inhnakfakna thin huang chu zauh a ngai a, literature ramri a kham theih loh zia kan hriat pawh a ngai baw a ni. H. Lalrinfela’n “Criticism hi mahni huat zawngte chirh thehna remchang anga la tlat pawl leh mahni angaisang zawngte tlawna emaw ti tlat pawl te kan la awm tam danah hian kan kalna tur kan sah kuak zau a la ngaih nasatzia a chiang awm e” (Vanchiau 9) a tih hi a dik hle a ni.

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MIZOTE LEH PUITHUNA

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Pi pute hun ata Mizote nunah puithuna hian hmun pawimawh tak a luah a. Hmanlai kan pi pute puithuna leh kum za chuang Kristian kan nih hnua thangtharte puithuna chu inang lo a tam tawh hle. Pi pute puithuna thenkhat kha chu ‘puithuna atthlak’ tih mai tur a awm nual tawh a. Chutih rualin an puithuna chhawm zel atana tha thenkhat, kan Kristianna chhuanlama chhawm nung si lo va, a atthlak lai vuan leh tlat lawi si a awm theih awm e. Tin, Kristiante puithuna tura puithu si lo, inngahnatlaka Kristian peih si lo, pi pute puithuna mausam nana hmanga nun thlahdah a awm theih bawk. Mizote mai ni lo, hnam dang nunah pawh puithuna hian hmun pawimawh tak a luah a, puithuna atthlak avanga nun chep, buaina leh harsatna tawh mek an awm reng bawh. Chu vangin, he puithuna leh Mizote inkungkaih dan te, an nun a khawih dan te, pi pute tan a pawimawh dan leh thangtharte’n kan pawmpui dan turte hriatna a nih beiseiin kan bihchiang dawn a ni.

Mizote han tih hian chhinlung chhuak, kabaw phai ruama lo khawsa ho tawh, Mizo hnahtlak zawng zawng, khawvel hmun hrang hranga awm tate hi kan ni mai awm e. ‘Puithuna’ tih hi *‘Zotawng Dictionary’*-ah chuan ‘urhsunna, zahna, ngaih pawimawhna,’ tia hrilhfhia a ni a. ‘Puithu’ tih chu ‘urhsun, thil ngaizam mai mai lo, sakhaw thil serh leh sang ngaisang,’ tia hrilhfhia a ni bawh. Pu Buanga Dictionary tia kan hriat lar, *‘Dictionary of the Lushai Language’*-ah chuan ‘puithuna’ chu ‘religious rites, ceremonies or observances; religious restrictions or scruples,’ tia hrilhfhia a ni a. *‘The Lushai - English Dictionary’*-ah pawh ‘religious rites, ceremonies,’ tia hrilhfhia a ni. Heng dictionary pahniha kan hmuh dan chuan puithuna chu sakhaw thil urhsun taka serhna, zawm kimna; sakhaw thila inkhuahkhirhna, serh leh sang a ni ber awm e. Chutih laiin Mizo pi pute hunah kha chuan an sakhaw serh leh sang leh ramhuai hnena inthawite thlengin puithu taka an tih bakah khan puithuna dang an la nei cheu a. Chung chu *‘Mizo Pi pute leh An Thlahte Chanchin’* tih ziaktu K.Zawla chuan ‘Serh leh Sang’ a ti a, James Dokhuma chuan, *‘Pi pute duh loh thil’* tiin a zia thung. Rev.Zairema’n ‘Thiang leh thiang lo : Serh leh sang’ tih a ziah tlangkawmnaah chuan, *“Heng thiang lo tihte ti lo tura insum thin chu mi puithu an ti bawh a, an dam rei duh a, an thlahte thlengin an vannei duh bik an ti. Tih leh tih loh tur tih hi Serh leh Sang an ti bawh.”* a ti a. **Chuti chuan, puithuna chu thil lak urhsunna, tih tak takna, tih tur leh tih loh tur kawnga fimkhurna, serh leh sang ngaih pawimawhna kan ti thei ang. Sakhaw thil serh ngaih pawimawhna a kawh lian khawp mai a, chutih laiin sakhaw serh leh sang pawn lamah pawh pi leh pu atanga tih loh tur, thiang lo an tihte tha taka zawmna a kawh bawh.**

MIZO PI PUTE PUITHUNA LO PIAN DAN NIA LANGTE :

Hmanlai Mizo pi pute huna an puithuna lo pian chhuah dan hi kawng hrang hrang a awm thei awm e. An lo hrisel theih nan te, ei leh bar zawwna kawnga an hmuilingil theih nan te, fanaua an hmuilingil theih nan te, nun hlimawm leh tluang tha tak an thlahte thlenga an neih theih nan leh thenawm khawvengte nen lungrual taka an chen ho theih nan a ni ber awm e. Heng zawng zawng an neih theih nana daltu nia an hriattte chu ti lo turin an inzirtir a, chu chu *‘thiang lo/an ti ngai lo’* tiin puithu takin an lo kengkawh thin a ni. Heng hmuilingilna chi hrang hrang an neih theih nana tih turte an inzirtir thin bawk.

Mizote Kristian kan nih hma khan sakhua chu kan nei ngei mai. Mahse, kan pi pute kha an sakhuaah khan an innghat zo tawh lo niin a lang. Hnam/chi peng hrang hrang Pathian hriat dan leh biak dan pawh a inang hek lo. Sakhaw hmanna chi hrang hrang an nei a, chung an tih zawh chuan *‘Thangchhuah’* niin thih hnua *‘Pialral’* an kai dawn niin an ngai a. Chung sakhaw hmanna chu urhsun takin, puithu takin an ti thin. Tin, *‘ram lama thangchhuah’* a awm leh a, sa kah ngai bik a awm a, chung chu puithu takin an ai leh a, tih tur an tih kim chuan thangchhuah an lo ni thin. Thangchhuah chu dam chhunga mi ropui, chawimawi leh zah hlawhna a nih mai bakah thih hnua pialral kaina a ni. Pialralah chuan hna thawh hah lovin, fai sa ringin an awm der der dawn niin an ngai a, kai an chak hle thin. Pathian chu malsawmtu leh enkawltu niin an ngai a, a duh zawnga an awm chuan malsawmna dawng turah an inngai a, a duh loh zawnga an awm chuan a malsawmna dawng thei lo turah an inngai a, chu chuan an puithuna eng emaw zat a hring a. Mizo pi leh pute khan sa leh khua an lo be ber a. Sa chu mimal leh chhungkhaw bil pathian a ni deuh ber a, khua chu khaw vengtu pathian niin khuavang te an ti bawh. Heng bakah hian pathian tih leh khaltu tih hi a hranga sawi chang a awm bawh. Heng pathian nia an hriatte duh loh zawng nia an hriat chu tih thianga loah an ngai thin. Mahse, thianga lo an tih leh an puithunaah hian pathian an puh chu a tam teh chiam lo. Rev.Zairema chuan, *“Kan pi pute khan thianga leh thianga lovah Pathian an puh thla zen lo. Pathian an mawh ka hriat pakhat chu mihring nunna lak thu hi a ni,”* a lo ti a. Hei bakah hian *‘Van ni an sal ngai e’* tih an nei nual bawh. Chuti ang khati anga tih chuan van malsawmna an dawng ngai lo tihna a ni a, tih thianga lo sawi nan an hmang thin.

Chutih rualin natna leh harsatna thlentua an ngaih *‘ramhuai’* tihlungawi loh kha an hlau em em a, a duh loh zawng nia an ngaih te, a lungawi lohna nia an ngaihte tih an hlau a, chu chuan an puithuna tam zawh chu a hring kan ti thei ang.

Nun dan tha lo an inzirtirin mihring aia thil tithei zawh(supernatural), Pathian emaw ramhuai emaw duh loh zawng puh an ngah hle bawh. Pathian duh loh zawng aiin ramhuai duh loh zawng a tam zawh mah a, thihna emaw chhiatna emaw hmuilingil lohna emaw a nih avanga tih loh tur a awm nual bawh. Thil tha lo an inzirtir reng rengin puithuna zawngin an kai lut zel niin a lang.

'Hmeichhiain nau an pai laiin luipui an kan tur a ni lo, an naupai kha luipui huaiin a hmu a, a tla mai thin,' tih pawh hi Rev. Zairema chuan, *"A chhan bulpui ber chu a hahthlak avanga nau chhiat an hlahv vang a ni,"* a ti a, a pawmawm angreng viau. *'Kawn khara in sak a thianga lo, ramhuai a liam thin a, mi an thi duh,'* tih pawh hi Rev. Zairema chuan, *"Mi dang mi leh sa tana hnawksak nih an duh loh vang a ni awm e,"* a ti baw a, a pawmawm hle a, hei phei hi chu tun thlang pawh hian thil tihawm a ni lo hrim hrim a ni.

Thawhhma lak dawnin lo tur an en a, lo atana an pawm duh loh thil hrang hrangte pawh hi Rev. Zairema chuan ram a la tam avanga duh thlang thei an ni a, thosi pian duhna hmun te, hmun nuam lo leh hrisel lo tura an ngaih te an duh loh vangah a puh baw. Tin, thenawm khawveng tana hnawksak zawnga awmna reng reng chu thianga lo an ti zel a, chu chu mi tinin an zawm theih nan pathian emaw ramhuai emaw duh loh zawnga puh an ngah hle a, an hmuangil ngai lo tih leh an thi duh tih te, a thianga lo/an ti ngai lo tih tawp te pawh a awm baw. Nupui pasal inneih hun atana thla serh an lo neih te pawh Rev. Zairema chuan hna hahthlak thawh lai, tul lai leh hah lai a nih vang niin a ngai a. Hei bakah hian August thla hi chu khaw chhiat duh lai tak a nih vang a nih hmel viau baw.

Thil tha lo, mi dang tana hnawksak nihna te, anmahni tan ngeia tha lo te, an hriselna lam atana tha lote an inzirtirin, pangngai taka sawia an zawm mai loh an hlahv vang a ni mai thei, thlarau lam an puh deuh zel a. *'An ti ngai lo,'* an tih pawhin a chhan chu thlarau lam thiltihtheihnaa thil tha lo thlang turah an puh thin. Heng puithunate hian pi leh pute nun kha a tha lam zawngin a kaihrui nasa hle a, khawthlang nun pawh a nawm phah hle. Chutih rual chuan an nun a tichep a, hlahv loh tur hlau reng rengin hun an hmang a, an nun kha a thawveng lovin a zalen lo em em thin a ni.

TUNLAI MIZOTE PUITHUNA :

Kum zabi 19-na tawp dawnah Mizote zingah Kristian sakhua a lo lut a. Khawvela sakhaw lian ber leh chak ber niin a ingnghahna sakhaw lehkhabu Bible pawh Siamkima chuan khawvel literature-a huai ber a ti hial a. Mizote pawh he sakhaw chak takah hian an inlet chak hle a, sakhaw hlui bansanin Kristian sakhua an vuan ta sup sup a, kum 40/50 a lo ral meuh chuan Zofate chu Kristian an lo ni ta vek a ni. Mizote Kristian an lo nih vek takah chuan puithu dan a lo dang ta a, puithuna thil, thianga leh thianga lo te, serh leh sang te chu Kristiannaah a ingghat ta vek a. *'Chanchin thain kan ramah ramhuai a um bo ta,'* tih hla angin ramhuai hlahvna a bo va, ramhuai hnena inthawi a ngai tawh lo va. Pathian ring a, a duh zawnga nungte chuan a kaihruiaina leh a malsawmna an chang ang a, an thih hnuah an thlarau chu vanramah a kal dawn tih chu he sakhaw ingnghahna lian tak a ni a. Pathian duh loh zawnga nung lui tlatte erawh chuan hremhmun an hmabak thung a. Chuti ang a nih avang chuan tunlai Mizote puithuna chuan vanram leh hremhmun a kawh lian hle. Pi pute'n thih hnua thlarau kalna tur an dah lian angin Kristian thurina thih hnua

thlarau khawvel pawh Mizote man thiam zawng tak a ni a, kan dah lian viau baw. Chutih laiin pi pute puithunaah kha chuan dam lai atana pawimawh a tam zawk mah a, Kristian zirtirnaah pawh hian dam laia pawimawh a tam zawk mah tih hi Mizo Kristiante hian kan hriat hmaih em maw tih awl tak a ni.

Mizote chu pi pute atanga puithuna ngai pawimawh mi kan nih angin Kristian nih hnu pawhin Kristianna chuan hnam nun a kaihuai hle a, Kohhran thiltih hrang hrang a tam hle a, Kohhran inkhawm leh thiltih dang ngah ber hnam kan ni hial awm e. Sakhaw thil lova puipunnaah pawh tawngtaina leh hunserh hman loh chu a tlem hle. Motor-a zin dawn pawhin khaw daia tawngtaina hmang hmasa lo chu an tlem hle awm e. Tlawmngai pawl hrang hrang leh politics thlengin sakhaw puithuna hian inrawlh lohna a nei awm lo ve. Pi pute huna nun tha an lo inzirtir zawng zawng kha Pathian thu(Bible-a innghat) chuan a huam vek a, chu Pathian thu zawm tur chuan puithu taka nun a ngai a. Pathian thu zawm tura theih tawp chhuah mi chuan Pathian malsawmna pawh an dawng nge nge a, mi awhawm tak an ni tlangpui. Chuti ang sakhaw mi tak chuan mite rin an kai a, thian tha atan leh chhung khata siamah pawh mite duh zawng an ni thin. Sakhaw hruaitu, Pastor leh Kohhran upate phei chu mi rin leh ngaihsan an ni. Vantlang nun pawh Kristianna hian a thunun hle a, Kohhran ngaihdan lo lutuka awm chu mi tin duh loh a ni a, Kohhrana tel loh phei chu duh an awm meuh lo. Heti anga sakhuain hmun a luah hnem avang hian hnam dang Kristian ni ve lo ai chuan khawngaihna te, ngaihdam theihna te kan ngah bik niin a lang. Hnam dangte pawh Mizoramah chuan an zalen viau niin a lang baw.

Pi pute'n ramhuai an hlau angin sualna lalpa Setana chu hlau tura inzirtir a ni a, chutih laiin hlauh tlawn erawh a tul lo va, a duh dan hnawla Pathian lama tan chu amah hneh theihna a ni. Pathian duh loh zawng chu Setana duh zawng a ni a, chuti anga awmte chuan chatuan hremna meidil an la chan dawn avangin thil dik lo leh tha lo tih chu Setana pawl tih leh hremhmun/meidila tla tur tih chu insawi thaih nan hman thin a ni. Thil tha, Pathian duh zawng tih chu malsawmna dawnna leh vanram kaina tur a ni thung. **Hetih lai hian setana leh hremhmun hlau viau si Pathian hlau lem lo, mihringpuite'n an hmuh loh avanga a ruka thil sual ti ngam kan tam hle.** Mi tam tak Pathian thu awih chhan chu vanram kai duh vang chauh a ni a, hei hi a that rual rualin a kim lo a ni. Khawvelah mihringte Pathian fa ni awm renga inngeihtlang leh nuam taka kan khawsak theih nan te, chu nun chuan Pathian a chawimawi a, mi dangin an lo chhawr ve a, Pathian an hriat ve theih nan te a ni a. Chuti ang a thlen theih nana a thupek kan zawm theih nan min chhandam a, kan thlarau thlenga chhandamin kan thlarau chatuana vanrama chawlhna a tel a ni zawk.

Mizo pi pute puithuna bansanin Kristian thurinah kan innghat pumhlum tawh em maw tih lai hian mi thenkhat chuan pi pute puithuna thenkhat hi an la ngai pawimawh hle a. Ramhuai hlauh leh ramhuai puh zelna chu bo tawh mah se, pi pute'n 'thiang lo' an tih avangin hmuvingil lohna te, thihna te thleng dawna hriatna avangin puithuna atthlak tih mai tur la dah pawimawh em em an la

awm. Thil inzawm lo lutuk, a chhan sawi tur hriat loh, rau riaia hlahh tlat te hi Pathiana inngah tawh loh vang a ni thei. Heng pi pute puithuna Kristiante tana zawm tul tawh lo nia langte hi kan la tar lan dawn avangin duh tawh mai ila.

Hmanlai Mizote puithuna thenkhat, nun tha inzirtirna lam erawh hi chu Kristian thurin nen pawh a inzawm tlat avangin chhawm nun tur tam tak a la awm a. Kristian nih vanga pi pute puithuna zawng zawng puithuna athlaka puh vek a, Kristiante puithuna tur zawm leh si lo hi tunlai Mizote zingah kan thahnem hle a ni. Kristian sakhaw zirtirnaah hian mihring nun tha, insumna tur leh mi dang tana hnawksak loh leh thil tha tih zawkna tur te hi a kim em em a, chung zirtirnae chu en khumin khawngaihna leh hmangaihna lai la vawnga nun thlahdah hi Mizo Kristiante zingah kan tam hle. **Pathian kan hlahh lohva kan tih bawh loh chuan ramhuai/thlarau sual(Setana) hlau lo thei kan ni lo tih hi kan hriat chian a tul hle.**

MIZO PI PUTE PUITHUNA CHHAWM ZEL TUL TAWH LO NIA LANG THENKHATTE

Mizo pi leh pute'n thianga lo leh tih chi loha an ngaih zingah hian tunlai hun, khawvel changkang tawh tak, mihring pawh kan tam tawh hnu leh kum za chuang Kristian kan nih hnua zawm tul tawh lem lo a awm nual a. Pi pute khan an sakhuua an inngah zawh loh vang leh ramhuai an hlahh vang te, an nun a thlamuan tawh loh vang tein thil tihsual an hlau thin hle. Chungte avang chuan thianga lo leh tih chi loha ngaih an ngah phah a, tunlai hunah chuan puithuna athlak tih mai tur kha an inzirtir nasa hle a, chung zinga thenkhat chu lo tar lang ila :

1. Leiruanguam, sih, thinglubul, fangfar, thingzung kai, zawng lu ro, hruiawh leh thingsaihrua lovah neih tel loh tur. Heti ang awmna ram chu lovah an nei ngam ngai lo.
2. Thlam velah zamzo chin ziah tur. Zamzo phena bihruk chuan ramhuaiin a hmu thei lovin an ngai a, ramhuai laka him nana an tih a ni.
3. Laichin leh thian inah lo chuan thalai tan sa chhim loh tur.
4. Sawntlungah hma an phel ngai lo; sakeiin a seh duh.
5. Thing zung tuah suh; hnute a pan duh.
6. Mahni lo hlui chiah theh khatnaah an nei ngai lo, *"Ka ar bo a lo hawng leh ta,"* a ti a, min talh mai thin.
7. Ramvahnaah naupang an hnahnung ngai lo, laikingin chil a chhak duh. Sakeiin a seh duh tihna a ni.
8. Mi zawnna hlang chema phelh loh tur.
9. Belthlengah chaw ei loh tur, naupangin ei palh sela, *"Khua leh vangte u, lo ngaidam rawh u,"* tih tur.
10. Balhla vuiin a neitute khumpui a kawh chuan ruang a chhuak thin.
11. Nau paiin luiptui a kan chuan luiptui huaiin nau kha a lo hmu a, a tla mai thin.
12. In sak thatin chenna lai sak hnan lovin thiat rawh; van ni an sal duh.

13. Thlan laihna hmanraw thir tuai thar leh loh an chhungkuate'n hman mai loh tur. Thlan laitute pawhin a neitute'n tui an lumsak a, buhfai tlem an thlakah kut an sil kher tur a ni.

14. Kawmchar lam sumhmuna hman leh a thianga lo, ruang a chhuak duh, 'tlunglet' an vuah.

15. Khum hmanraw hlui tuah hian riralna a thlen duh.

16. Pawnpu chhawm tur tah sual chu inneih thulhna a ni.

17. Banglai tah sual chu dam theih lohna.

18. Kawmthlang lamah makpa in saktir suh, pute thli an dawl zo lova, an hrisel thei lo.

19. Buh tuha ram riah loh tur. (Buh lukhama riah loh tur)

20. Ramhnuaiah chakai chawhmeha hman loh tur.

21. Favah/tuthlawh inneiha chhawm a thianga lo.

22. Hmeichhe manah dar hman loh tur.

23. Kalkawng sira thing lian tlu chu lenglai thihna.

24. Khual atanga naute hming inthawn a thianga lo.

25. Ni khat thil thua in pakhat atanga chhim leh hmar/chhak leh thlang hawi zawnga zin chhuah a thianga lo.

26. Nupui uire ngaihdam a thianga lo.

27. Tlung leh leh tung zawm a thianga lo.

28. Thingzung leh leihlawn thinga fawm a thianga lo.

Heng lo pawh hi sawi tur a la tam awm e. Khaw hrang hrangin thianga lo an tih pawh a inang chiah lo a, 'an ti ngai lo' tih leh 'a thianga lo' tih hi an ngah hle a ni. Thianga lo ti chiah si lo, an ti ngai lo tih hi an ngah hle a, thil tha inzirtirna, tunlai atan pawh tha tho, tul lutuk tawh lo pawh a awm nual baw. 'Kawng thlangah zung la, kawng chhakah e raw,' tih te pawh hi thil tha tak chu a ni a, mahse a tulna hmuna chu a tlem tawh hle ang. Tin, sakhaw hmanna kawngah puithuna a awm nual a, puithu takin thangchhuah turin sakhaw kawngkal, rahbi chhawng ruk an hmang thin. A hmasa ber, sakung an hmanin ni thum chung an serh a. Hemi chung hian mikhual thlen leh biak te, pum tlawh te, hna thawh te, thei thur ei te, mitthi ral leh khawhar in kal te a thianga lo. Chawng hi ni ruk chung an hmang a. Dawino chhuinaa chung an hmanin ni thum chung an serh leh a, mikhual thlen leh biak te, pum tlawh te, hna thawh te, thei thur ei te a thianga lo. Hnuaipei an hman pawhin chuti ang baw chuan ni thum chung an serh leh thin. Dawino chhui zawhah sedawi an hmang thei tawh a, ni sarhi chung an serh thin. Sekhuan leh Mitthi rawp lam an hmang leh a, chumi zawhah khuang an chawi thei tawh a, chu chu thangchhuahna a ni. A tlangpuin khuangchawi tur hian sial 6, vaw 12, vawke 3, zu hnianghnar taka in tur a ngai thin. (Lalthangliana B. 'Mizo Chanchin' P 332 - 352) Heng sakhaw hmanna an puithuna kan sawi takte leh a dang tam tak tunlai mi tana tul tawh lem lo a awm baw.

MIZO PI PUTE PUITHUNA CHHAWM NUN ZEL ATANA THA THENKHATTE :

Mizo pi pute'n 'an ti ngai lo, a thianga lo' tia puithu taka an lo inzirtir thinte hi tunlai thlang pawha ngaih pawhmawh tur a la tam hle. Mizo sakhua chu a aia chak zawk Kristian sakhua in lan tawh mah se, Kristian hmaa pi pute'n thil tha lo, ti lo tura an lo inzirtir thinte kha Kristianna nen pawh inmil, zawm zel tur chi eng emaw zat a la awm a, chungte chu theih ang ang han tar lang ila :

1. Piangsual nuihsan suh, piangsual leh pharin tlai luat a nei lo.
2. Anchhe lawh hi mahni chungah a tla thin.
3. Lampui chang khatah mi an be chhe ngai lo. Kalkawnga mi tawhin tha taka biak tur tihna a ni a. Kalkawnga intawh kher lo pawh hmel hriat loh biak that duh loh rikngawt pawh a kawh thei a. Tin, kan pawh an sawi vang pawh ni lova mi biak that duh loh pawh a kawh thei awm e.
4. Kawn kharin in sa suh, ramhuai liamna a ni. Sak rawttu emaw a satu emaw an thi duh. Kawn hi mual leh mual inkal pawhna mihring leh sa tan pawh remchang tak a ni a, chumi khan remchang tihphui chu thianga lova an ngai a ni.
5. Vantlang kawng hnawh emaw tihdanglam emaw a thianga lo, ruang a chhuak duh.
6. Thenawmte do aia khaw sarih do a thlanawm zawk.
7. Sem sem dam dam ei bil thi thi. Neih apiang mi dang pek ve zel chu dam reina a ni a, mahni thil neih kawmpuia mi dang pek duh lo chu dam rei lohna tihna a ni ber awm e.
8. Thang awk ru suh, sakuh awk ruk phei chu sakei sehna.
9. Khawtlang awm ni serh loh hi vanni salna a ni duh. Khawtlangin awm ni an kham hrang hrang - kawngpui siam te, fano dawi te, sakei lu lam te, milu lam te, mitthi an awm tea hna lo thawh bik chu van malsawmna dawn lohna niin an ngai. Heng hmanlaia an awm ni thenkhatte hi tunlaiah chuan awm chia tawh lo mah se, khawtlang awm ni chu kan la nei reng a ni.
10. Pal sawn chin hi mi duham, mi thawveng rei lo tur hna a ni; kawngpui pin phui lek phei chu a thianga lo.
11. Mai leng an um ngai lo. Hei hian a kawh chu lova kan thlai chinte mi dang lova a zam luh emaw a zar thenkhat mi dang lova a awm tawh chuan a rah va lawh a thianga tawh lo. Annin a hnawh chauh an chana a rah kan va lak leh si chuan an pawh kan khawih tihna a ni.
12. Kawt lama in sak zawm sei chu tihna a ni. Hmanlai Mizote khuaah chuan kawng anin, kawng hnaih dan inang tlangin, thler fel takin in an sa thin. Kawt lama in an sak zawm chuan vantlang kawng an hnaih bik dawn a, mi dang tan hnawksak mai an ni dawn a ni. He inzirtirna hi tunlai mite hian kan mamawh hle. Min khaptu an awm loh chuan vantlang kawng nek rana in sak kan ching, khap pawha la pawr zawk mah an awm bawh.
13. Lo ri kham khawih chu hrisel lohna, sawn phei chu tihna.
14. Mahni deh chhuah chungte tel lova ei riral ngai a ni lo.

15. Bawlhlo tihnaawnah loh tur. Bawlhlo tih hian sakhaw hmanna leh inthawina thil a nih hmel a, tunlaiah chuan sakhaw serh thil, entir nan - Bible, Kristian Hlabu, Sacrament bungrua, pulpit, maicham etc. te hi a ni awm e.

16. Mikhual thlen duh loh a tha lo.

17. Nu leh pa dotu chu an ding chhuak ngai lo.

18. Ral laka kut hlei fanauah an hmuangil ngai lo.

19. Mihring ruang sawisak te, ran thi sawisakte a thiang lo.

20. Hmeichhe uire chu sakeiin a seh duh.

21. Mipa mi nu lawi thlem chu sual lian tak a ni; van ni an sal ngai. Lawi thlem tih hi Mipain nupui a neih hlimin Zawlbukah a riak phawt a, zan laiah hawin a nupui bulah a mu thin a. A pasal haw hmaa a pasal ang taka lo va mutpui hi a ni.

22. Vahai te, vapual te, kawlhaw te no chawm lai tihlum a thiang lo; chhungkaw chungah a tla duh. Nupa tang thenna an ti bawk.

23. Vantlang kawngpui in sak hnan a thiang lo.

24. Chaw tihnaawnah a thiang lo.

25. Mahni ram chhunga tuikhur hauh a, mi dang chawi ve phal lo chuan malsawmna an dawng ngai lo.

26. Tam kuma ei nei awm chhunin an buh an kawmpui ngai lo.

Heng lo pawh hi sawi tur a la awm nual awm e. Thenawm khawveng tana hnawksaka an awmin '**Mi anchhia dawn ka huam e**' tih tlukah an ngai a, vanduinah, thihna thlenga tawrhnaah an ngai a, mi dang tana hnawksak leh an duh loh zawnga awm an hlau hle thin. Hei hi tun thleng hian a la dikan a lang. Anchhe lawh chu ching tawh lem lo mah ila, mi dang rilru na ngawih ngawiha siamtu chu Pathian hian a duhsak lem lo niin a lang. An rilru natna leh an pawh sawitu an huat em emna kha tilang lo mah se, mi dik tak an nih chuan Pathian hian a hriatsak thin. Chuti anga mi dang tana hnawksakte chu an nun a tluang lo thin tih hi kan hriat a, pi pute nun entawna kan fimkhur a tul hle. Hmanlaia tha lo leh thiang lo an tih ang diak diak hi tunlaiah awm tawh lo mah se, a tlukpui chu a la awm reng a. Tin, thihna thleng tura an ngaih te, sakei seh tura an ngaih te hi an ngaih ang diak diak hi ni lo mah se, thil tha lo ti lo tura an inzirtirnaa vaikhanna a ni a, Kristian zirtirna nen pawh a inmil thlap a, a vaikhanna erawh chu Pathian duh loh zawng a nih vang a ni mai awm a, a hrem dan tur chu a thu thu a ni mai awm e. Heng pi pute'n kawng dik lo laka an fihlim theih nana an lo inzirtir thin, an zawm hram hram thinte hi thangtharte hian kan vawn nun zel a tha awm e.

Puithuna hi mihring nunah a pawimawh hle a, sakhua leh puithuna hi awm ta lo se khawvel hi a hrehawm khawp ang. Sakhaw mumal nei lo leh puithuna engahmah ngai lo bula awm chu a hrehawm hle a ni. Chu vangin hnam tinin sakhua neiin puithuna hi an lo inzirtir vek a. Tha tawh lo chu awm mah se, neih loh tawp ai chuan a ziaawm viau. Chu sakhua leh puithuna chuan nun hona

tihrehawmtu tur hrang hrangte ti lo tura inzirtirna a keng tel vek a, nun tha inzirtirna a ni vek baw
a, chu vang chuan mihring nuna thil pawimawh tak a ni. Mizote pawh kan pi leh pute atangin
sakhaw mumal tak neiin puithuna kawng hrang hrang kan lo nei a. Hengte hi belh chian dawl lo leh
rin dan atthlakte chu banin belh chian dawl leh Kristianna nena inrem te hi chu la chhawm nun zel a
tha hle. **Mizote puithuna hi Kristian sakhuaah hian innghat ngam sela, chutih laiin Kristian
nih vanga hlahu nei lo leh tih hreh nei lo, Pathian thu awih tak tak si lo, Kristian zirtirna
zawm tak tak si lo, ramhuai hlau lo, Pathian pawh hlau chuang lo kan pun zel a hlauhawm
hle.**

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उषा प्रियंवदा के उपन्यास 'पचपन खंभे लाल दीवारें' में स्त्री जीवन का स्वरूप

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उषा प्रियंवदा का युग महान परिवर्तनों का युग रहा है। स्वतंत्रता प्राप्ति के बाद भारतीय समाज में अनेक पारंपरिक मूल्य विघटित हुई और साथ ही नये मूल्यों की स्थापना भी हुई। वैज्ञानिक और बौद्धिक प्रगति के परिणामस्वरूप समाज के सोच की दिशा भी बहुत कुछ बदल गयी। युग की इस परिवर्तित दृष्टि का प्रभाव साहित्य पर भी पड़ा। व्यक्ति स्वातंत्र्य के इस युग में नारी ने अपनी अलग पहचान बनायी। उसका स्वाभिमान जाग्रत हुआ और उसमें अपनी अस्मिता के प्रति जागरूकता आयी। स्वाधीनता ने भारतीय समाज और इतिहास के साथ साथ स्त्री समाज के जीवन में भी एक नए अध्याय का शुभारंभ किया। स्त्री शिक्षा और उसके विकास पर विशेष बल दिए जाने के कारण शिक्षा के क्षेत्र में स्त्रियाँ प्रगति की ओर अग्रसर होने लगीं। आधुनिक शिक्षा ने स्त्री को आत्मनिर्भर बनाने और आर्थिक स्वतंत्रता एवं सुरक्षा प्रदान करने में सहायता प्रदान तो की लेकिन इन्हीं क्रांतिकारी परिवर्तनों के फलस्वरूप उनके जीवन में अनेक विसंगतियाँ भी आई, जिसे हिंदी लेखिकाओं ने बड़े ही रोचक ढंग से अपने उपन्यासों में प्रस्तुत किया है। इन लेखिकाओं में उषा प्रियंवदा का स्थान अग्रगण्य है। स्वाधीनता के बाद मूल्यहीनता, स्वार्थांधता आदि बढ़ने के कारण भारतीय समाज अधिकाधिक जटिल और अव्यवस्थित बनता जा रहा था, उषा जी ने इन्हीं सामाजिक परिवर्तनों को ध्यान में रखकर व्यक्ति और उसकी सूक्ष्म मानसिक जटिलताओं, समस्याओं एवं विशिष्ट चेतना को अपनी कथाओं के माध्यम से उभारा है जिसमें शिक्षित आधुनिक नारीचरित्रोंके एक टूटते-बनते बिखरते संसार का प्रत्यक्षचित्रण देखा जा सकता है।

हिंदी कथा साहित्य की विशिष्ट कथाकार उषा प्रियंवदा ने स्वानुभूति के धरातल पर अपने उपन्यासों की रचना की है। यथार्थ जीवन की सहज अभिव्यक्ति इनके उपन्यासों में अधिकांश स्थलों पर देखी जा सकती है। इन्होंने नारी-जीवन की विभिन्न पेचीदगियों पर विचार किया और उन्हें अपने उपन्यास के स्त्री पात्रों के माध्यम से प्रस्तुत किया है। उषा जी ने अपने उपन्यासों में मानवीय संवेदनाओं, आंतरिक द्वंद की परिस्थितियों और उनसे संबंधित घटनाओं का सजीव चित्रण करते हुए विभिन्न राजनीतिक, धार्मिक, आर्थिक, सामाजिक स्थितियों का चित्रण किया है। उन्होंने देशी और विदेशी परिवेशों में स्त्री-पुरुष

के संबंधों के विविध रूप को अपनी कथाओं के माध्यम से व्यक्त किया है। इनकी रचनाओं में सामाजिक यथार्थवाद और मनोविक्षेपणवाद विशेष रूप से देखा जा सकता है। इन्होंने अपनी रचनाओं में स्त्री-पुरुषों के संबंधों को नैसर्गिक आवश्यकता के रूप में ग्रहण किया है और मानव के अचेतन मन की यौन-कुंठा एवं आंतरिक टीस को अपनी रचनाओं के माध्यम से उभारा है। स्वाधीनता के बाद समाज में अनास्था, अराजकता, निराशा, अनैतिकता एवं कुंठाग्रस्त जीवन का जो खोखलापन व्यक्त हो गया था, उसका चित्रण उषा जी ने पूरी ईमानदारी से किया है।

उषा जी के कथा साहित्य में शहरी परिवारों के बड़े ही अनुभूतिप्रवण चित्र हैं। उन्होंने आधुनिक जीवन की उदासी, अकेलेपन, ऊब, घुटन, अलगाव, संत्रास आदि का चित्रण अत्यन्त गहराई के साथ यथार्थवादी धरातल पर किया है। वे एक ऐसी कथाकार हैं जिन्होंने जीवन दर्शन को लक्ष्य करके अपनी कृतियों का सृजन किया है। इन्होंने सामाजिक तथा वैयक्तिक परिप्रेक्ष्य में नारी के बदलते-बिगड़ते-सँवरते अनेक रूपों को अपनी रचना का आधार बनाया है, साथ ही आधुनिक जीवन की ऊब, छटपटाहट, संत्रास और अकेलेपन को अनुभूति के स्तर पर पहचाना और व्यक्त किया है। इन्होंने अपने उपन्यासों में नारी जीवन के विविध चित्र प्रस्तुत किए हैं, जिसके द्वारा नारी जीवन की त्रासद स्थितियों का बयान प्रत्यक्ष हो जाता है। समकालीन जीवन की परिवर्तनशीलता और नारी संबंधी मूल्यों को इन्होंने अपने निजी दृष्टिकोण से आँकते हुए और नारी जीवन की सूक्ष्म भावनाओं और समस्याओं को उजागर करते हुए नारी के वास्तविक जीवन को काल्पनिक कथाओं के माध्यम से प्रस्तुत किया है।

उषा प्रियंवदा ने अपने कथा-साहित्य में संबंध, अर्थ, विचार एवं वर्ग भावना की दृष्टि से नारी जीवन के विविध रूपों का चित्रण किया है। उन्होंने यह स्पष्ट किया है कि समकालीन नारी अपना जीवन विविध आयामों में जी रही है। आज वह अपना जीवन यथार्थ के धरातल पर जी रही है, केवल सौन्दर्य के आधार पर नहीं। सामाजिक परिवर्तन के साथ-साथ वर्गीय भावना, संबंध, अर्थ एवं विचारों में भी परिवर्तन होता है। सामाजिक व्यवस्था में आये परिवर्तनों के फलस्वरूप नारी के व्यक्तित्व के विकास के आधार भी बदले हैं। प्राचीन काल में स्त्री को किसी भी प्रकार के अधिकार प्राप्त नहीं थे, स्त्री को केवल उपभोग की वस्तु समझा जाता था। लेकिन बीसवीं शताब्दी के नये चिन्तन ने उसमें जागरूकता एवं नयी चेतना का निर्माण किया। आर्थिक स्वावलम्बन के परिणामस्वरूप नारी की स्थिति में परिवर्तन तो हुआ है, परन्तु अतीत, वर्तमान एवं भविष्य को लेकर उसके मन में द्वन्द्व चलता रहता है जिसके कारण व्यक्तित्व के विभिन्न रूपों में विविधता का समावेश होता चला जाता है। उषा जी ने अपने उपन्यासों के स्त्री पात्रों के माध्यम से नारी के इन विविध रूपों को उजागर करते हुए स्त्री जीवन के विविध रंगों का चित्रण किया है और स्त्रियों के जीवन में आए परिवर्तनों को रेखांकित करने का स्पष्ट प्रयास किया है।

‘पचपन खम्भे लाल दीवारें’ में उषा प्रियंवदा ने सुषमा नामक एक मध्यवर्गीय नारी की व्यथा-कथा को उजागर किया है जो अपने व्यक्तिगत, भावनात्मक रिश्ते को छोड़कर सामाजिक परिस्थितियों में उलझकर रह जाती है। सुषमा के पिताजी पक्षाघात से पीड़ित हैं, जिसके कारण वह कुछ भी कार्य करने में असमर्थ हैं। घर में सुषमा के अलावा घर को चलाने की जिम्मेदारी लेने वाला कोई नहीं है जिसके कारण सुषमा को अपनी आकांक्षाओं को त्याग कर अपने छोटे भाई-बहनों की देखभाल करनी पड़ती है। सुषमा अपने भाई-बहनों, माता-पिता सबकी इच्छाओं को यथा संभव पूरा करने की कोशिश करती है और खुद अपने बारे में कुछ भी नहीं सोच पाती है। वह अपनी पारिवारिक दायित्वों को निभाना ही अपने जीवन का उद्देश्य मान लेती है।

उषा जी ने जिस समय यह उपन्यास लिखा था उन दिनों तक मध्यवर्गीय परिवारों की शिक्षित लड़कियाँ बहुत अधिक संख्या में आर्थिक दृष्टि से आत्मनिर्भर हो चली थीं। उन दिनों लड़कियों के लिए अध्यापन और डॉक्टरी दो ही ऐसे पेशे थे जिसे सुरक्षित और सम्मानजनक समझे जाते थे। शायद इसी बात को ध्यान में रखते हुए उषा जी ने उपन्यास की नायिका सुषमा को भी एक अध्यापिका के रूप में चित्रित किया है। इस दौर की स्त्रियों में इस आत्मनिर्भरता ने जितना आत्मविश्वास पैदा किया उतना ही असमंजस भी, विशेषकर ऐसे परिवारों में जहाँ बेटे के अभाव में घर की आय का मुख्य स्रोत बेटियों की कमाई होती थी। ऐसे घरों में कमाऊ बेटे की शादी कराने का मतलब होता था परिवार की अपनी आजीविका के मुख्य स्रोत से वंचित होना इसलिए अक्सर ऐसे परिवारों में कमाऊबेटी अविवाहित ही रह जाती थी। इन्होंने भारतीय परिवेश में नारी के संघर्षपूर्ण जीवन, आशाओं एवं आकांक्षाओं को चित्रित करते हुए स्त्री जीवन के अनेक पहलुओं पर प्रकाश डाला है-

कामकाजी जीवन:

‘पचपन खम्भे लाल दीवारें’ उपन्यास की नायिका सुषमा परिस्थितियों की शिकार कामकाजी आधुनिका है। तैंतीस वर्षीय सुषमा दिल्ली के एक महिला कॉलेज में इतिहास पढ़ाती है। वह सुंदर एवं आकर्षक व्यक्तित्व वाली औरत है जो दिखने में अपनी उम्र से छोटी नजर आती है। सुषमा अपनी यौवन की सहज मांग व आकर्षण को भुलाकर अपने परिवार के पोषण का दायित्व अपने कंधों पर लेकर पुत्र की भूमिका निभाती है। सुषमा के पिताजी पक्षाघात से पीड़ित हैं जिसके कारण सुषमा पर अपनी दो छोटी बहनों व एक भाई को पढ़ाने एवं परिवार के भरण-पोषण की जिम्मेदारी आ जाती है क्योंकि सुषमा सबसे बड़ी है। सुषमा अपने परिवार से पूरी तरह जुड़ी हुई है, वह जानती है कि यदि वह अपने परिवार की जिम्मेदारी नहीं उठायेगी तो उसका परिवार बिखर जाएगा। पढ़ी लिखी और आधुनिक चेतना से संपन्न होने के बावजूद भी सुषमा में भारतीय संस्कार में पली बड़ी होने की संकेत दिखाई देते हैं, वह अपने परिवार के प्रति अपने दायित्व को बखूबी समझती है और परिवार की जिम्मेदारियों को निभाते हुए अपनी समस्त इच्छाओं का दमन भी करती है। सुषमा की माताजी सुषमा के ढलते यौवन और कौमार्य को

देखकर चिंतित नहीं हैं बल्कि वह अपनी छोटी बेटी नीरू, जो कि यौवन की दहलीज पर खड़ी है, के विवाह के लिए चिंतित रहती हैं। मध्यवर्गीय परिवारों की कमाऊ बेटी जब परिवार के पोषण का दायित्व अपने कंधों पर लेकर पुत्र की भूमिका निभाती है तो ऐसे में माता-पिता स्वार्थी हो जाते हैं और उसकी ओर से निश्चिन्त भी। लड़की पराया धन होती है कि आम मान्यता के चलते अगर सुषमा के माता-पिता उसका विवाह करा देते तो वे अपने आजीविका के मुख्य स्रोत से वंचित हो जाते। इसलिए सुषमा के माता-पिता उसके विवाह के बारे में सोचना भी नहीं चाहते हैं। सुषमा के माता-पिता के अन्तर्मन में यह बात अवश्य थी कि सुषमा से उन्हें सहारा मिलेगा। उनके रिटायर होने में केवल तीन साल बाकी थे और बच्चे छोटे थे ऐसे समय सुषमा की शादी करने से उनकी सारी आर्थिक व्यवस्था गड़बड़ा जाती, यही सोचकर वे सुषमा की शादी के संबंध में कुछ भी नहीं सोचते हैं। सुषमा भी यह बात समझती है और अंदर ही अंदर आहत भी होती है। उसे लगता है कि वह केवल पैसे छापने वाली मशीन मात्र बनकर रह गई है। घर का दायित्व उस पर इस कदर छाया हुआ था कि वह यह सोचने को मजबूर हो जाती है- “मैं केवल साधन हूँ। मेरी भावना का कोई स्थान नहीं। विवाह करके परिवार को निराधार छोड़ देना मेरे लिए संभव नहीं। मैंने अपने को ऐसी जिन्दगी के लिए ढाल लिया है।”¹

सुषमा जब एम.ए. फाइनल में थी तब उसकी शादी करीब-करीब तय हो गई थी। लेकिन पिताजी के कारण बात नहीं बन पाती है। उस समय माँ को भी उसके विवाह न होने का अफसोस हुआ था। उन्हें समझाते हुए पिताजी ने कहा था-“निर्मला को देखो, नौकरी करती है, आराम से रहती है। हमारी सुषमा भी वैसे ही रहेगी। उसे कोई तकलीफ न होगी।”² पिताजी की उन दिनों की बातों ने सुषमा में बहुत सारी कड़वाहट भर दी थी। पर उसने भी कभी यह नहीं सोचा था कि उसकी शादी नहीं होगी। उस समय आर्थिक विवशता ने उसमें पारिवारिक दायित्व बोध को जगा दिया था। नौकरी के लिए उसे कहाँ-कहाँ नहीं भटकना पड़ा था, अब इस नौकरी को पाकर उसे लगा था कि आर्थिक भंवर में फँसे परिवार की जीवन नौका को उसने किनारे लगा दिया है। दिल्ली के इस कॉलेज में नौकरी करते हुए सुषमा को नौ साल हो गए थे पर यहाँ भी लोग किसी को जीने नहीं देते हैं। नौकरी बनाए रखने के लिए सुषमा को संघर्ष करते रहना पड़ता है। वार्डन की जिम्मेदारी भी उस पर आ गयी है, जिसे वह बखूबी निभाती है। उषा जी ने उसकी कामकाजी जिन्दगी की एक झलक का चित्रण करते हुए लिखा है- “होस्टल की सारी बेतरतीबी में व्यवस्था लाने में ही उसका सारा समय निकल जाता। नौकरों के आपसी झगड़े, लड़कियों की विविध समस्याएँ, मेट्रन की परेशानियाँ, यह सब उसका अधिकांश समय ले लेती। उधर कॉलेज में नए एडमिशन, लड़कियों के लिए ट्यूटोरियल तय करना भी कुछ कम झंझट न था।”³

सुषमा का पूरा जीवन कॉलेज के सीमित परिवेश में सिमट कर रह जाता है, जिसका चित्रण पूरी सजीवता के साथ लेखिका ने किया है। कॉलेज की चहारदीवारी के अंदर के माहौल पर सुषमा की टिप्पणी

द्वारा कामकाजी स्त्री जीवन के बहुत सारे मोड़ और रंग उद्घाटित होते हैं-“नौ साल से मैं इस कॉलेज में हूँ नील, पर यहाँ लोग किसी को जीने नहीं देते। इसीलिए मैं तुमसे कह रही थी कि मेरी जिन्दगी खत्म हो चुकी है।”⁴ मीनाक्षी भी सुषमा से कहती है-“हमारा दायरा ही ऐसा है। कॉलेज की चाहरदीवारी के अन्दर जो भी होता है उसमें सभी रुचि लेते हैं। तुम कब आई, कब गई, इसका लेखा सबके पास रहता है।”⁵ परंतु सुषमा अपनी व्यक्तिगत जिन्दगी के बारे में सहयोगियों एवं होस्टल की छात्राओं द्वारा किए गए जासूसी, टीका-टिप्पणी, नील के साथ उसे रंगे हाथों पकड़ने के लिए किए गए षड्यंत्र और योजनाओं के बारे में जानकर बहुत आहत होती है। एक आधुनिक कामकाजी महिला को किस-किस प्रकार की मुसीबतें, अवहेलना, टीका-टिप्पणी आदि का सामना करना पड़ता है, इस बात को उषा जी ने बड़े ही स्पष्ट रूप से उजागर करते हुए स्त्रियों की संकुचित मानसिकता, उनकी रुचियों और व्यवहार को दर्शाया है।

पारिवारिक जीवन:

‘पचपन खंभे लाल दीवारें’ में सुषमा और उसकी माँ संपूर्ण गृहस्थी को संभालती हैं। सुषमा की माँ घर का सारा कार्य स्वयं करती हैं। साथ ही पति के अस्वास्थ्य हो जाने के कारण सभी बच्चों की जिम्मेदारी भी उठाती हैं। दूसरी ओर घर की बड़ी लड़की होने के कारण सुषमा पर घर को आर्थिक रूप से संभालने की जिम्मेदारी आ जाती है जिसके कारण उसे घर से दूर दूसरे शहर में नौकरी के सिलसिले में जाना और अकेली रहना पड़ता है। सुषमा के छोटे-छोटे भाई-बहन हैं। इतने बड़े परिवार का बोझ उसने अपने कंधों पर उठा रखा है। भारतीय पारिवारिक मूल्यों की बात यदि की जाए तो परिवार में माता-पिता को बच्चों की परवरिश करनी चाहिए। लेकिन इस उपन्यास में पिता तो बीमार होने के कारण कमा नहीं सकते हैं। इसलिए परिवार की सारी जिम्मेदारी पुत्र के बजाय पुत्री सुषमा उठाती है। परिवार की जिम्मेदारी की खातिर सुषमा की शादी नहीं हो पाती है, उसकी सौतेली माँ को छोटी बेटी की शादी की चिंता तो सताती है, लेकिन वह अपनी कमाऊ बड़ी बेटी की शादी के बारे में कुछ सोचना नहीं चाहती है। कृष्णा मौसी के द्वारा सुषमा की शादी कराने की बात को वे आगे न बढ़ाकर टाल देती हैं और उल्टा सुषमा को इसके लिए दोषी ठहराती हैं। कमाऊ बेटी को माँ के द्वारा फूटीतकदीर और भला बुरा कहना पारिवारिक मूल्यों के विघटन को उजागर करता है। सुषमा की मनःस्थिति को कोई नहीं समझता है। यहाँ तक की नौकरी पा लेने के बाद उसने जो अपने पसंद की छोटी सी गृहस्थी बसायी है, उसके रख-रखाव में भी उसकी माँ लगातार हस्तक्षेप और टीका-टिप्पणी करती रहती हैं-“आखिर इतनी गृहस्थी फैलाने की जरूरत क्या है सुषमा? भौंरी को निकाल दो और हॉस्टल के नौकरों से काम करवाओ। हॉस्टल में कुरसी-मेजें बने तो घर के लिये कुछ सामान बनवा लो। पलंग है, अलमारी, खाने की मेजें सब देने के काम आएगा। इतनी जमीन बेकार पड़ी है, साग-सब्जी लगवाओ।”⁶ माँ द्वारा यह सब सुझाव, टीका-टिप्पणी

सिर्फ इसलिए दिया जाता है क्योंकि वे अपनी कमाऊ बेटी से और ज्यादा अपेक्षा रखती हैं और वे चाहती हैं कि सुषमा नील की शादी के लिए पैसे की बचत करे और अपने पर कुछ भी खर्च न करे।

जब सुषमा के जीवन में नील का प्रवेश होता है और नील की तरफ से उसे विवाह का प्रस्ताव आता है तो उसे भी अपनी अलग गृहस्थी बसाने का मन होता है लेकिन वह जानती है कि उसका विवाह कभी नहीं हो सकता है क्योंकि वह अपने परिवार के प्रति दायित्व-बोध से उबर नहीं पाती है। उसकी यह मजबूरी भारतीय परिवारों की संरचना और संस्कारों के कारण है। विकल्प सामने होने पर भी चुनाव के लिए वह अपने को तैयार नहीं कर पाती है। इसे अपनी नियति मानकर स्वीकार करते हुए वह नील से कहती है- “मैं केवल साधन हूँ। मेरी भावना का कोई स्थान नहीं। विवाह करके परिवार को निराधार छोड़ देना मेरे लिए संभव नहीं। मैंने अपने को ऐसी जिन्दगी के लिए ढाल लिया है। तुम चले जाओगे तो मैं फिर अपने को इन प्राचीरों में बन्द कर लूँगी।”⁷ सुषमा ने यह निर्णय अपनी इच्छा से नहीं लिया है बल्कि वह विवश है। उसे यह भी अहसास है कि इस क्रूर, कठोर, अन्धकारमय दुनिया में वह नील से ही कुछ सांत्वना पा सकती है। उसे नील के स्पर्श में स्निग्धता, उष्णता और आत्मीयता का अहसास होता है जो उसे सुख और सुकून देती है। इसके बावजूद अपनी मर्यादाओं, भारतीय मध्य वर्गीय संस्कारों में बँधी सुषमा नील को विवाह के लिए हाँ नहीं कह पाती है। सुषमा की पीड़ा उस औसत भारतीय स्त्री की पीड़ा है, जो एक सुखी सुरक्षित विवाहित जीवन का सपना तो देखती है पर उसे पूरा करने का साहस एकाधिक बार विकल्प के उसके जीवन में आने के बावजूद नहीं दिखा पाती है और उसकी चाहत अपनी पारिवारिक दायित्वों के बोझ तले दब जाती है। विवशताओं में उलझकर रह गए बूढ़े पिता का चेहरा, छोटे भाई-बहनों को पालने की चिंता से ग्रस्त माँ का असुरक्षा बोध जैसे अवसाद की स्थायी छाया सुषमा के जीवन को ढक लेती है। ‘पचपन खम्भे लाल दीवारें’ एक ऐसी ही आर्थिक दृष्टि से आत्मनिर्भर शिक्षित महिला की कहानी है जो हर निर्णायक क्षण में अपने लिए स्वैच्छिक जीवन का चयन करने का साहस नहीं जुटा पाती। सुषमा का अपने से ज्यादा परिवार के दूसरे लोगों के लिए जीने में जीवन की सार्थकता मानना, उसके निस्वार्थ सोच, त्याग करने की सामर्थ्य और परिवार के प्रति दायित्व बोध एवं गहन संवेदनशीलता, बाहरी वस्तुस्थिति और आन्तरिक द्वन्द्व इन सब का चित्रण उषा प्रियंवदा ने इस प्रकार से किया है कि उस दौर के संयुक्त भारतीय परिवारों की संरचना को बखूबी समझा जा सकता है।

अकेलापन:

‘पचपन खम्भे लाल दीवारें’ उपन्यास के माध्यम से उषा जी ने परिवार से दूर रहकर जीनेवाली स्त्रियों के अकेलेपन, उनके दुःख, अपमान और लज्जा की गहराइयों में भटकती उनके मन की पीड़ा को, उनकी विडम्बना को उपन्यास में खूबसूरती से प्रस्तुत किया है। उपन्यास की नायिका सुषमा परिवार से दूर रहकर दिल्ली के एक महिला कॉलेज में इतिहास की प्राध्यापिका के रूप में नौकरी करती है

जहाँ उसे वार्डनशिप की जिम्मेदारी भी मिली हुई है। सुषमा पूरे लगन के साथ अपने परिवार एवं छात्राओं की जिम्मेदारी को निभाती है जिसके लिए वह स्वयं अपने आप को भी भूल जाती है। इतने लगन के साथ काम करने के बावजूद जब उसकी नील के साथ दास्ती होती है तो उसके सहयोगियों एवं हॉस्टल में रहनेवाली छात्राओं द्वारा उनके रिश्ते को लेकर खूब चर्चा होती है। यहाँ तक की उसकी शिकायत भी वे प्रिंसिपल से करते हैं जिसके कारण सुषमा को बहुत दुःख एवं अपमान महसूस होता है। सुषमा जैसी कामकाजी अकेले जीवन बितानेवाली स्त्रियों की यही विडम्बना है कि समाज के लोग उन्हें चैन से जीने नहीं देते हैं। पारिवारिक और सामाजिक रूप से उन पर अनेक प्रकार का दबाव डाला जाता है जिसके कारण वे अपने साथी के साथ स्वतंत्र जीवन जीने के बजाय अकेला रहना पसंद करने लगते हैं। परिणामस्वरूप उन्हें अकेलापन महसूस होता है और उनकी मानसिक स्थिति में भी बदलाव देखा जा सकता है। कामकाजी अकेले जीवन जीनेवाली स्त्रियों को अपने जीवन से किस प्रकार ऊब महसूस होती है और वह उस नीरस जीवन से किस भी प्रकार छुटकारा चाहती हैं, यह मीनाक्षी द्वारा लिखी चिट्ठी से समझा जा सकता है- “मैं अच्छी तरह समझ रही हूँ कि दिनेशजी का और मेरा संसार बिल्कुल भिन्न है। उनसे विवाह कर मैं एक नई, अपरिचित दुनिया में प्रवेश करूँगी। वह हमेशा कॉकटेल पार्टी, डिनर एंड डांस तथा ब्रिज की बातें करते हैं। कौन-सी कार की बॉडी और किसका इंजन.... मैं अगर जाँ पाल सार्त्रे की बात छेड़ दूँ तो वह कितने चकित होंगे! पर सच बात यह है, सुषमा, कि मैं अपने इस जीवन से बुरी तरह ऊब गई हूँ। लेक्चर्स और ट्यूटोरियल में बँधी हमारी संकुचित जिन्दगी, छोटे-छोटे झगड़े, परनिन्दा-यह मेरा धेय न था। शायद तुम मुझे पलायनवादी कहो, पर जब एक द्वार मेरे सामने खुल रहा है तो मैं उससे क्यों न निकल भागूँ।”⁸

मीनाक्षी के आगे जो द्वार खुला है उससे निकलने की हिम्मत उसमें है लेकिन सुषमा के सामने जब नील के साथ जीवन बिताने का अवसर आता है तो घर का दायित्व उसे संस्कारवश कोई ठोस निर्णय पर पहुँचने नहीं देता है। उच्च शिक्षिता और समाज में अपनी हैसियत अर्जित करने के बावजूद सुषमा घर और सामाजिक मर्यादाओं को तोड़ नहीं पाती है। वह अपनी सहेली मीनाक्षी से कहती है - “जिसके चारों ओर द्वार बन्द हों वह क्या करे? उसी कारागार में रहता रहे, सीखचों से आती धूप और मद्धिम प्रकाश के बल पर साँसें लेता रहे।”⁹ सुषमा के अकेलेपन की विडम्बना को लेखिका ने इन शब्दों में अभिव्यक्त किया है- “जीवन की भाग-दौड़ और आजीविका के प्रश्नों में चुपचाप विलीन हो गये वे वर्ष और अब तो उसके चारों ओर दीवारें खिंच गयी थी, दायित्व की, कुण्ठाओं की, अपने पद की गरिमा और परिवार की। सुषमा को प्रेमी नहीं चाहिए था। उसे पति की आकांक्षा भी नहीं थी पर कभी-कभी उसका मन न जाने क्यों डूबने लगता। अपने परिवार का सारा बोझ अपने ऊपर लिए, सुषमा काँपने लगती। तब वह चाह उठती कि दो बाँहें उसे भी सहारा देने को हो।”¹⁰

उपन्यास में मिस शास्त्री भी अकेलेपन का जीवन जी रही थी। वह सुषमा की सहयोगी थी और संस्कृत साहित्य पढ़ाती थी। संस्कृत साहित्य के संपर्क के कारण उसमें रस के प्रति रुचि तो थी पर वह उस रसोपलब्धि का साध्य न बन सकी बल्कि वह जीवन और संसार के प्रति कटु होती जा रही थी। सहज जीवन से वंचित होने के कारण मिस शास्त्री का व्यक्तित्व कटु होता जा रहा था-“ मिस शास्त्री का समय इसी में बीतता है। जाने रात में सोती भी हैं या पहरेंदारी ही करती रहती हैं कि कौन कितने बजे आया। इनसे सब पूछ लो, किस लड़की की मैत्री किस छात्र से है, कौन अध्यापिका घर कितने रुपए भेजती है, कौन सेक्स-स्टाब्ड है।”¹¹ मिस शास्त्री का मन इन सब कामों में इसलिए लगता था क्योंकि यह सब करके वह अपने अकेलेपन को दूर करती थी, यह सब करके अपने आप को बहलाती थी और अपने कुंठाओं को तृप्त करती थीं।

जीवन मूल्य और परिवर्तित युग चेतना के कारण आज की नारी अपने परिवार और परिवेश में अकेलेपन की मानसिक यंत्रणा को झेल रही है। उपन्यास के अंत में भी सुषमा ने अपनी नियति स्वीकार कर ली थी कि वह पचपन खम्भों और लाल दीवारों की बन्दिनी है। वह कॉलेज के पचपन खम्भों की तरह स्थिर-अचल रहना स्वीकार करती है। ढ़र्रे का जीवन पर केवल जिन्दा लाश ढ़ोने के अतिरिक्त वह भविष्य कालीन जीवन में कुछ भी नहीं करना चाहती है। उसमें प्रेम की ललक है, किंतु परिस्थिति से विवश होने के कारण जिन्दगी के प्रति कोई आकर्षण नहीं है।

अविवाहित स्त्री जीवन:

‘पचपन खम्भे लाल दीवारें’ उपन्यास में उषा जी ने अविवाहित कामकाजी स्त्रियों की जीवन की विसंगतियों पर गहराई से प्रकाश डाला है। लेखिका ने सुषमा, मीनाक्षी, मिस शास्त्री, स्वाति जैसे पात्रों के माध्यम से अविवाहित स्त्रियों की जीवन के प्रति निराशा, ऊब, विवशताओं आदि को रेखांकित किया है। उपन्यास में मिस शास्त्री अविवाहिता है और सहज जीवन की ओर अग्रसर न हो पाने के कारण कुंठित है। इस कुंठा के कारण उसका नजरिया भी औरों के प्रति ठीक नहीं रहता है। वह हर किसी को शक की नजर से देखती है और हर वक्त सबकी निगरानी करती रहती है कि कौन क्या कर रहा है, कहाँ जाता है आदि। वह हमेशा सब के व्यक्तिगत जीवन में झाँकने का प्रयास करती रहती है। सहज जीवन से वंचित होने के कारण मिस शास्त्री का व्यक्तित्व कटु हो गया है। उपन्यास में मिस शास्त्री के संबंध में लेखिका कहती हैं-“तस धरती की तरह मिस शास्त्री, जिनकी निराशाओं ने उनका जीवन के प्रति पूरा दृष्टिकोण विकृत कर दिया। जिस वस्तु के लिए वह तृप्ति रही, शायद उसे हेय तथा निकृष्ट समझ उन्होंने इधर से मुँह मोड़ लिया था। वह समस्त संचित स्नेह उन्होंने अपनी बिल्ली पर उँडेल दिया था।”¹²

मीनाक्षी भी अविवाहिता थी और वह अपने इस अविवाहित जीवन से बहुत ऊब चुकी थी। मीनाक्षी के हृदय में इंटलैक्चुअल व्यक्ति की चाहत थी। वह अपने भावी जीवन के बारे में कुछ अलग प्रकार

से सोचती थी। वह चाहती थी कि उसका स्वप्न पुरुष किसी विदेश की यूनिवर्सिटी से शिक्षा प्राप्त सुसंस्कृत आदमी हो। लेकिन वह नहीं मिला तो ऊब, घुटन, संत्रास से मुक्ति पाने के लिए वह एक बिजनेसमैन से शादी के लिए तैयार हो जाती है। मीनाक्षी द्वारा सुषमा को लिखे पत्र के माध्यम से हम यह समझ सकते हैं कि वह किस प्रकार अविवाहित जीवन से मुक्ति पाने के लिए अपनी इच्छाओं का गला घोटकर किसी अनचाहे व्यक्ति के साथ शादी के लिए राजी हो जाती है-“मैं अच्छी तरह समझ रही हूँ कि दिनेशजी का और मेरा संसार बिल्कुल भिन्न है। उनसे विवाह कर मैं एक नई, अपरिचित दुनिया में प्रवेश करूँगी। वह हमेशा कॉकटेल पार्टी, डिनर एंड डांस तथा ब्रिज की बातें करते हैं। कौन-सी कार की बॉडी और किसका इंजन....मैं अगर जाँ पाल सार्वे की बात छेड़ दूँ तो वह कितने चकित होंगे! पर सच बात यह है, सुषमा, कि मैं अपने इस जीवन से बुरी तरह ऊब गई हूँ। लेक्चर्स और ट्यूटोरियल में बँधी हमारी संकुचित जिन्दगी, छोटे-छोटे झगड़े, पर-निन्दा-यह मेरा धेय न था। शायद तुम मुझे पलायनवादी कहो, पर जब एक द्वार मेरे सामने खुल रहा है तो मैं उससे क्यों न निकल भागूँ।”¹³

उपन्यास की नायिका सुषमा भी अविवाहित जीवन जी रही है। परिवार में सबसे बड़ी बेटी होने के कारण उसे अपने माता-पिता, छोटे भाई-बहनों की देखभाल करनी पड़ती है जिसके कारण वह अब तक शादी नहीं कर पाती है। मीरा दी उसे शादी करने के लिए समझाती हुई कहती हैं-‘तुम शादी क्यों नहीं करतीं, सुषमा? तुम देखने में अच्छी हो, कुलीन परिवार से आई हो।’ तो सुषमा उनसे कहती है कि ‘अच्छा मीरा दी, आप भी क्या यही मानती हैं कि विवाह होना ही चाहिए? मेरे पास तो सभी कुछ है, आर्थिक रूप से स्वतंत्र हूँ, जो चाहूँ कर सकने में समर्थ हूँ।’ इस पर मीरा दी सुषमा से कहती हैं कि “तुम फिर कभी-कभी उकता क्यों उठती हो? मीनाक्षी क्यों बिजनेसमैन से शादी करने जा रही है। जबकि उसने सदा ही एक इंटलैक्चुअल व्यक्ति की कामना की? दुर्गा क्यों हरेक को क्रिटिसाइज करती रहती है और इस बिल्ली को कलेजे से लगाए रहती है। ये सब गहरे अभाव के सूचक हैं।”¹⁴ मीरा दी की कही बातों से यह स्पष्ट होती है कि एक अविवाहित स्त्री को जीवन में किस-किस प्रकार की स्थितियों से गुजरना पड़ता है और अभाव भरे जीवन के कारण उनके व्यक्तित्व पर क्या प्रभाव पड़ता है। सुषमा ने कभी पति की आकांक्षा नहीं की थी लेकिन कभी-कभी उसका मन डूबने लगता और अपने परिवार का सारा बोझ उठाते उसका मन काँपने लगता है। ऐसे समय उसे भी चाह होती है कि कोई उसे भी अपनी बाँहों में समेट ले और उसके भाव-अभाव को बाँट ले, उसके तन-मन को सहारा दे।

काम की सहज स्वाभाविक भूख प्रत्येक स्त्री-पुरुष में होती है जिसके कारण हर व्यक्ति का व्यक्तित्व भी प्रभावित होता है। मिस शास्त्री, मीनाक्षी, स्वाति, सुषमा सभी कहीं न कहीं इससे प्रभावित हैं। हरेक

का व्यक्तित्व और संयम शक्ति अलग होता है। जहाँ सुषमा जैसी लड़कियाँ मर्यादा का ध्यान रख पाती हैं वहीं स्वाति जैसी नहीं रख पाती है। स्वाति सुषमा के साथ कॉलेज में पढ़ाती है, उसे अभी एक ही वर्ष हुआ था। स्वाति अपनी मर्यादा का ध्यान नहीं रख पाती है और गर्भवती हो जाती है जिसके कारण उसे दूसरे संकटों का सामना करना पड़ता है। वह नींद की गोलियाँ खाकर आत्महत्या तक करने की कोशिश करती है। स्वाति द्वारा आत्महत्या की कोशिश की खबर उसके सहयोगी अध्यापिकाओं के बीच चर्चा का विषय बन जाती है। सुषमा ने उसके रहस्यमय आचरण के बारे में कभी-कभी कुछ सुना था लेकिन इससे ज्यादा उसका संपर्क स्वाति से नहीं था। फिर भी सुषमा के मन में उसके प्रति गहन करुणा उपज आई। स्टॉफ-रूम में एकत्र सभी महिलाओं को स्वाति की बातों में रस ले लेकर चर्चा करते हुए देखकर सुषमा कहती है- “ऐसी बात मिसेज पुरी, क्या आपको शोभा देती है? कुछ भी हो, स्वाति हममें से ही एक थी। आज आप उसे कह रही है, कल किसी और को कहेंगी।”¹⁵ सुषमा की बातें सुनकर मिसेज पुरी कुछ क्षण के लिए चुप हो जाती हैं लेकिन वह संभलते हुए सुषमा को कहती हैं- “सामाजिक मापदंडों का जो उल्लंघन करता है, उसे दंडित होना ही पड़ता है, सुषमा! मुझे स्वाति से बिल्कुल भी सहानुभूति नहीं है।”¹⁶ इस प्रसंग में लेखिका ने सुषमा के द्वारा सामाजिक मानदण्डों और व्यक्तिगत अधिकारों पर सवाल उठाते हुए एक अच्छी टिप्पणी की है- “आपके सामाजिक मापदंड यह कहते हैं कि आप सबके सामने किसी के व्यक्तिगत जीवन की धजियाँ उड़ा दीजिए? हरेक का जीवन एक ऐसा अनुलंघनीय दुर्ग है जिसका अतिक्रमण करना किसी का अधिकार नहीं है।”¹⁷

लेखिका द्वारा सामाजिक मापदंडों पर कही गई बात एकदम सही है लेकिन सच्चाई यही है कि भारत के हर क्षेत्र में हमें यह बुराई दिखाई देती है। लोगों को दूसरों की व्यक्तिगत जिंदगी में झांकने की आदत सी हो गई है या यह कह सकते हैं कि उन्होंने इसे अपना जन्मसिद्ध अधिकार समझ लिया है। कोई मर भी रहा है तो उसकी मदद करने के बजाय उसके जिन्दगी को कुरेदते हैं, किसी के दुख-दर्द को समझने, सहारा देने के बजाय उसके कारणों को जानने और उस पर टीका टिप्पणी करने में ज्यादा रुचि लेते हैं। सुषमा को अपनी सहयोगियों द्वारा स्वाति की मदद करने के बजाय उसकी दशा पर हँसना बहुत बुरा लगता है तो मीनाक्षी उसे समझाती है- “दुनिया की यही रीति है सुषमा-दूसरे के फटे में पैर अड़ाना सबको अच्छा लगता है। और हम बहुत प्रबुद्ध, प्रगतिशील महिलाएँ बनने का दम भरती हैं।”¹⁸

त्यागभरा जीवन:

‘पचपन खम्भे लाल दीवारें’ की नायिका सुषमा आधुनिक है, साथ ही परंपरागत भी। घर की सबसे बड़ी संतान होने के नाते सुषमा पर अपने माँ-बाप, भाई-बहनों की देखभाल करने की जिम्मेदारी आती है। आर्थिक रूप से स्वावलंबी होने के कारण यदि सुषमा चाहती तो मनमानी जिन्दगी बिता सकती थी किन्तु वह भारतीय मूल्यों में विश्वास करते हुए नैतिक मूल्यों की महत्ता का प्रदर्शन करती

है और सामाजिक मूल्यों को कायम रखने का प्रयत्न भी करती है। सुषमा के चारों ओर दीवारें खिंची हुई थीं, दायित्व की, कुंठाओं की, अपने पद की गरिमा और परिवार की। ऐसे में मौसी द्वारा- “कुछ अपने बारे में भी सोचा सुषमा! यह भाई-बहन किसी के नहीं होते। सब अपने-अपने घर के होंगे। आज की दुनिया में कौन किसका होता है।”¹⁹ कहकर समझाने पर भी सुषमा अपने दायित्वों से नहीं भागती है। वह मानती है कि उन सब की देखभाल करना उसका कर्तव्य ही नहीं बल्कि उनके प्रति उसका प्रेम है। वह तो यह तक कहती है कि-“अगर मैं सबसे बड़ा लड़का होती, तो क्या न करती? उसी तरह मैं अब भी करती हूँ। इन लोगों के लिए कुछ करके मन में बड़ा सन्तोष-सा होता है। अपने लिए तो सभी करते हैं, छोटे भाई-बहनों को कुछ कर सकूँ, उस योग्य भी तो पिताजी ने ही बनाया है।”²⁰

सुषमा कॉलेज में पढ़ाने के साथ-साथ होस्टल में वार्डन भी थी। होस्टल की सारी बेतरतीबी में व्यवस्था लाने में ही उसका सारा समय निकल जाता था। नौकरों के आपसी झगड़े, लड़कियों की विविध समस्याएँ, मेट्रन की परेशानियाँ, इन सब में उसका अधिकांश समय निकल जाता था, उसे अपने बारे में सोचने का समय ही नहीं मिलता था। वार्डन होने के नाते वह छात्राओं की मार्गदर्शिका भी है- यह बात सुषमा जानती थी। इसलिए वह संभल-संभल कर रहती है। फिर भी नील के साथ उसका घूमना-फिरना छात्राओं एवं अध्यापिकाओं के बीच चर्चा का विषय बनता है-“हम लोगों पर अनुशासन रखती हैं। उस दिन रूनू और निकी के साथ सिनेमा चले गए तो फाइन कर दिया और अपने लिए कुछ नहीं। ...हमें सब मालूम है। आधी रात को वापस लौटती हैं, खूब मजे करती हैं।”²¹

मीनाक्षी उसे बताती है कि मिसेज पुरी के डिनर पार्टी में किस प्रकार सब लोग उसके बारे में चर्चा कर रहे थे-“मिस शास्त्री सबसे आगे बढ़-बढ़कर बोल रही थीं। सबने खूब रस लिया। तुम कब जाती हो, कब तुम्हारे यहाँ कौन आता है, किसने तुम्हें सिनेमा में देखा, किसने क्लब में-सबका वर्णन हुआ।”²² सुषमा को इन सब बातों से बहुत पीड़ा होती है और अपने उत्तरदायित्वों का अहसास भी। सुषमा अपनी छात्राओं के लिए एक अच्छी पथ-प्रदर्शिका बनने के लिए, परिवार के प्रति अपने दायित्वों को निभाने के लिए, अपनी नौकरी बचाने के लिए नील से मिलना छोड़ देती है। सुषमा को पारिवारिक और सामाजिक मूल्यों को बनाये रखने के लिए प्रेमी को छोड़ना आवश्यक लगता है। नील को अपने से दूर करना उसके लिए असहनीय है लेकिन उसे अपने और नील के सपनों को तोड़ने में ही नैतिकता नजर आई। सुषमा के इस कथन से यह स्पष्ट है कि उसने अपनी इच्छाओं का गला घोटकर परिवार की खुशी के लिए कितना बड़ा त्याग किया है-“मेरी निष्कृति की कोई संभावना नहीं मीनाक्षी। पैंतालीस साल की आयु में मैं भी एक कुत्ता या बिल्ली पाल लूँगी-उसे सीने से लगाकर रखूँगी। बात यह है मीनाक्षी कि मैं नहीं चाहती कि जो कुछ मैंने देखा और सहा, वही मेरे भाई-बहनों के सामने आए। मैं तो मन मसोसकर, रोकर रह जाती थी। कभी वह

दिन भी था जबकि मेरे पास केवल छह-सात धोतियाँ थी जिन्हें धोकर, सुखाकर मैं कॉलेज पढ़ने जाया करती थी।...अगर प्रतिमा अरविन्द से शादी करना चाहेगी तो मैं वह भी कर दिखा दूँगी। प्रतिमा को कभी अपनी जीजी की तरह रातों को आँचल मुँह में ठूस रोना नहीं पड़ेगा।”²³

खोखलापन:

‘पचपन खम्भे लाल दीवारें’ उपन्यास में उषा जी ने अकेले जीवन व्यतीत करनेवाली स्त्रियों के जीवन के खोखलेपन को सुषमा और अन्य स्त्री पात्रों के माध्यम से दिखाया है। सुषमा को- “मिस शास्त्री के धँसे हुए गाल, आँखों के कोनों पर मकड़ी के जालों-सी झुर्रियाँ उसकी आँखों में चुभ उठीं। उस जीवन का खोखलापन उसने बहुत गहराई से अनुभव किया।”²⁴ सुषमा समझ जाती है कि मिस शास्त्री को उनके निराशाओं ने इतना तोड़ दिया था कि जीवन के प्रति उनका दृष्टिकोण एकदम विकृत हो गया था। जिस वस्तु के लिए वह तृप्ति नहीं उसे हेय तथा निकृष्ट समझ कर उन्होंने अब उनसे मुँह मोड़ लिया था। सुषमा को मिस शास्त्री तुषार की तरह लगती है जो अपरिपक्व फलों तथा अर्धविकसित कलियों को कठोरता से रौंद देता है। मिस शास्त्री का अधिकांश समय चुगलियाँ करने, लड़कियों की चिट्ठियाँ खोलकर पढ़ने में और दूसरों पर निगरानी करने में निकल जाता था। सुषमा के विरुद्ध षडयंत्र रचने में वह सबसे आगे थी- “अरे वह तो चुटकियों का काम है...प्रिंसिपल तक रिपोर्ट पहुँच जाए तो बस काम बना समझो। सर्विस का तो कांट्रेक्ट होगा, पर वार्डनशिप छोड़ने को तो विवश किया ही जा सकता है।”²⁵ मिस शास्त्री को इन सब कामों से आनंद मिलता था क्योंकि यह सब वह अपने जीवन के खोखलेपन को भरने के लिए करती थी। उसे उसके अपने जीवन के खोखलेपन ने असह्य बना दिया था। उसे दूसरों को पीड़ा पहुँचा कर खुशी और संतोष मिलता था। जो खुशी उसे नहीं मिली वह खुशी किसी और को कैसे मिल सकती है- इस सोच ने मिस शास्त्री को परपीड़क बना दिया था।

उपन्यास की नायिका सुषमा को भी अपनी सारी संपदा खोखली और सारहीन नजर आती है। जब उसकी अम्मा उसकी बहन नील को लड़केवालों को दिखाने के लिए दिल्ली लेकर आती हैं तो सुषमा अपने नौकरों एवं सहेलियों के सहयोग से अच्छा आयोजन करती है। अम्मा मेहमानों से बड़े गर्व के साथ उसका परिचय करवाती है और कहती है कि यह सब सुषमा का है। तब सुषमा को अपनी जिन्दगी का खोखलापन महसूस होता है। सुषमा मन में सोचती है कि इन सब वैभव का क्या करना जब नील साथ नहीं है। सुषमा नील को खोने के डर से ही काँप जाती है- “प्रत्येक दिन की छोटी-छोटी समस्याओं के समाधान में ही उसकी जिन्दगी चुकती जा रही थी और इस विचार मात्र से ही वह काँप जाती कि यदि नील उसके पास नहीं रहेगा तो क्या होगा।”²⁶ सुषमा के खोखले जीवन को नील ने अपने प्यार से भर दिया था। नील की बाँहों में सिमटकर सुषमा अपनी परिस्थितियों को भूल जाती थी। उसके लिए नील एक कवच था जो कि समस्त आपत्तियों तथा समस्याओं से उसे बचाए रखता था। नील ने ही उसे उसके सौंदर्य का बोध कराया था और

जीवन के प्रति उसकी निराशा को आशा में बदला था। सुषमा को नील के बिना अपना जीवन खोखला लगता था, उसने नील को अनजाने ही अपनी भावनाएँ, विचार और हृदय समर्पित कर दिए थे। नील का सुषमा के जीवन में महत्वपूर्ण स्थान होने के बावजूद सुषमा इस सत्य से आँख नहीं मूँद सकी थी कि भविष्य में नील कभी न कभी तो उससे अलग होगा ही क्योंकि वह नील से विवाह नहीं कर सकती थी। इसलिए वह मीनाक्षी द्वारा नील से शादी करने की बात कहने पर कहती है- 'उसे स्वीकार करने का शायद मुझमें साहस नहीं। अपने को कमजोर पाती हूँ....।' फिर वह व्यंग से मुस्कराते हुए आगे कहती है, "आज से सोलह साल बाद शायद तुम अपनी बेटी को लेकर इस कॉलेज में आओ, तब भी तुम मुझे यहीं पाओगी। कॉलेज के पचपन खम्भों की तरह स्थिर, अचल..."²⁷ इन पंक्तियों में सुषमा की मजबूरी को पूरी तरह से स्पष्ट कर देती है, जिसका स्वाभाविक परिणाम सुषमा का सम्पूर्ण जीवन अकेले रह जाना है और इस बात का अहसास उसे भी है कि उसका जीवन एक अकेले और खोखले खंभे की तरह हो गया है जो हमेशा अपनी जगह पर बिना किसी भावना और अनुभूति की अभिव्यक्ति के अचल रहता है। यह स्थिति केवल अकेली सुषमा की नहीं है। आधुनिक जीवन में बहुत सारी कामकाजी और नौकरी पेशा आत्मनिर्भर महिलाओं की स्थिति भी ऐसी ही है।

निष्कर्ष रूप में यह कहा जा सकता है कि उषा प्रियंवदा ने स्त्री जीवन की विविध स्थितियों को बड़े ही कलात्मक ढंग से चित्रित किया है। इन्होंने सामाजिक तथा वैयक्तिक परिप्रेक्ष्य में आधुनिक नारी के बदलते-बिगड़ते-सँवरते अनेक रूपों को अपनी रचना का आधार बनाया है, साथ ही आधुनिक जीवन की ऊब, छटपटाहट, संत्रास और अकेलेपन को अनुभूति के स्तर पर पहचाना और व्यक्त किया है। इन्होंने अपने उपन्यासों में नारी जीवन के विविध चित्र प्रस्तुत किए हैं। उन्होंने प्रस्तुत उपन्यास में नायिका सुषमा के जीवन में आए विसंगतियों का चित्रण करते हुए आधुनिक कामकाजी स्त्री जीवन की जटिलताओं, समस्याओं, पीड़ाओं, द्वन्द्वों, विडंबनाओं और परिवर्तनों को मार्मिकता से उकेरा है, जिसमें आधुनिक शिक्षित स्त्री चरित्रों के टूटते-बनते-बिखरते संसार और उनके जीवन में आए परिवर्तनों का प्रत्यक्ष चित्रण मिलता है।

संदर्भ ग्रंथ सूची :

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प्रवासी लेखक, हिंदी भाषा और संस्कृति

डॉ. सुषमा कुमारी

सहायक प्रोफेसर, हिंदी विभाग

मिज़ोरम विश्वविद्यालय,

किसी भी देश की अस्मिता और विकास के मूल में उसकी भाषा और संस्कृति होती है। इसलिए भाषा और संस्कृति का जितना विस्तार होगा, वह देश उतनी गति से प्रगति के पथ पर उन्नत होगा। जितनी यह जिम्मेदारी देश के साहित्यकार, लेखकों, अकादमिक और राजनीतिक संस्थाओं की है, उतनी ही देश से बाहर रह कर साहित्य सृजना करने वालों की भी है। देश से बाहर रहकर अपनी जोरदार उपस्थिति से हिंदी साहित्य को समृद्ध करने वाले ऐसे लेखकों को 'प्रवासी' कहा जाता है। इस संदर्भ में तमाम अवधारणात्मक सवालों से निरपेक्ष रहते हुए यह कहा जा सकता है कि प्रवासी कहने से आपत्ति नहीं है; आपत्ति ऐसे लेखकों और उनके साहित्य को 'प्रवासी' मानने से है। असल में हिंदी की तमाम विधाओं में विदेश में रहकर साहित्य निर्माण करने वाले साहित्यकार तब तक हिंदी के लेखक और साहित्यकार रहेंगे और उनका साहित्य हिंदी साहित्य का अभिन्न हिस्सा रहेगा, जब तक उनके साहित्य का केंद्र भारतीय संस्कृति और हिंदी भाषा रहेगा। सवाल यह है कि क्या प्रवासी लेखक हिंदी भाषा और भारतीय संस्कृति को भारत से बाहर रह कर अपने व्यक्तित्व और साहित्य निर्माण में अपना पायें हैं। विदेश में रहकर हिंदी और हिन्दुस्तान की संस्कृति का विस्तार करने में उनकी कोई ऊर्जापूर्ण, सकारात्मक भूमिका रही है? कलम के माध्यम से साहित्य सृजन के मूल में उनकी मूल भाषा रही है की नहीं, अपनी संस्कृति और आचार-व्यवहार को वे पीढ़ी दर पीढ़ी सँभालते रह पाए हैं या नहीं? यही वह आधार हैं जो तय करेंगे कि कोई प्रवासी रचनाकार हिंदी का है या नहीं और उनका साहित्य हिंदी और भारतीय साहित्य का अंग माना जायेगा या नहीं। अन्यथा देश-परदेश, सरहदें, प्रवास की बंदिशें गैर-जरूरी और साहित्य को संकुचित करने वाली साबित होंगी।

प्रवासी साहित्यकार और रचनाकारों ने भारत से बाहर कई देशों को अपनी कर्मस्थली बनाया है। खासतौर पर अमेरिका, न्यूयॉर्क, मोरिशस, फिजी, सूरीनाम, त्रिनिताद और टोबैगो, दक्षिण अफ्रीका, कनाडा, इंग्लैंड, जापान आदि। कोई भी व्यक्ति प्रवास के दौरान चेतनाशून्य और भावनारहित नहीं होता। इसलिए वह शारीरिक उपस्थिति के साथ-साथ मानसिक उपस्थिति भी दर्ज कराता है। वह जिस देश से जाता है उसकी भाषा, संस्कार, रीति-रिवाज, सामाजिक और धार्मिक मान्यताएं, आध्यात्मिक क्रियाएं और देशी सोच उसके साथ दूसरे देश में गमन करती है। ऐसे में प्रवासी साहित्यकार अपनी साहित्यिक और

कलात्मक अभिव्यक्ति और अपने आचार-व्यवहार के माध्यम से अपने मूल देश की संस्कृति और मूल भाषा का प्रसार देश से बाहर विभिन्न देशों में भी कर रहा होता है।

हम जानते हैं कि मोरिशस, फिजी, सूरीनाम में अपनी जीविका की तलाश में गये हुए भारतीय अपने धार्मिक ग्रन्थ – रामायण, गीता आदि अपने साथ लेकर गये थे, और इसके साथ ही लेकर गये थे अपनी परम्पराएँ, रीति-रिवाज और सांस्कृतिक मूल्य. तमाम तरह की धार्मिक बंदिशों के बावजूद पीढ़ी-दर-पीढ़ी उन्होंने न केवल अपनी संस्कृति की रक्षा की अपितु उसे अन्तराष्ट्रीय स्तर पर प्रसारित किया. “वसुधैव कुटुम्बकम्”, “सर्व धर्म समभाव” और “विविधता में एकता” जैसे समरसता, एकता और अखंडता को स्थापित करने वाले भारतीय आदर्शों की गूंज आज पूरे अन्तराष्ट्रीय जगत में सुनी जा सकती है, इसके पीछे प्रवासी लेखकों, रचनाकारों की अविस्मरणीय भूमिका रही है.

भारत से बाहर ये प्रवासी भारतीय त्यौहार – होली, दीवाली, ईद, गणेश चतुर्थी, कृष्ण जन्माष्टमी, दुर्गा पूजा, गुरुपुर्ब, बिहू, नवरात्रि – आज भी पूरी शिद्दत के साथ भारतीय रंग में रंग कर, भारतीय वेश भूषा में सजधज कर पूरे आनंद के साथ मनाते हैं. एक बारगी यहाँ ‘मिनी भारत’ की झलक दिखाई दे जाती है.

उत्सवों के आयोजनों की तरह ही यहाँ शादी ब्याह के वातावरण में भी भारतीय परम्परा और संस्कृति का दर्शन होता है. वैवाहिक संस्कार हों या साज-सज्जा हर तरह से भारतीयता की संरक्षा और संवर्धन करने के स्वाभाविक प्रयत्न हमको दिखाई देते हैं.

धर्म, दर्शन, योग, ज्योतिष, आयुर्वेद आदि विषयों की और विदेशियों की बढ़ती रुचि और आकर्षण में भी इन प्रवासियों की भूमिका रेखांकित करने योग्य है. वे विदेशों में लोगों को हिंदी भाषा के माध्यम से इन विषयों के अध्ययन-अध्यापन का कार्य बखूबी कर रहे हैं. इस क्षेत्र में शिक्षण और शोध कार्य वहाँ निरंतर जारी है.

विदित हो कि भारतीयता के प्रसार में अलग-अलग समय पर विभिन्न उद्देश्यों से गये हुए सभी भारतीयों ने महती भूमिका निभाई है. चाहे गिरमटिया हो, अस्सी-नब्बे के दशक में आजीविका कमाने गये हुए लोगों का तबका हो, चाहे नब्बे के दशक में गये हुए पढ़े-लिखे शिक्षित बुद्धिजीवी हों. ऐसे प्रवासी साहित्यकारों, लेखकों, रचनाकारों पर दृष्टि डालें तो कई नाम बिलकुल स्पष्ट तौर पर जेहन में आ जाते हैं. अभिमन्यु अनंत, तेजेंद्र शर्मा, सुषम बेदी, डॉ. लक्ष्मीमल्ल सिंधवी, पदमेश गुप्त, कृष्णलाल बिहारी, डॉ. पुष्पिता अवस्थी, शैल अग्रवाल, अंजना संधीर, गौतम सचदेव आदि. इन सभी महत्वपूर्ण साहित्यकारों ने हिंदी भाषा के माध्यम से एक तरफ भारतीय समाज की सामाजिक, राजीनीतिक स्थितियों, सांस्कृतिक, धार्मिक मान्यताओं एवं विशेषताओं को अंतराष्ट्रीय विस्तार दिया, वहीं दूसरी तरफ विदेशों की सामाजिक,

राजनीतिक, ऐतिहासिक, भौगोलिक दशाओं और स्थितियों से भारतीयों को अभिज्ञ कराया. प्रवासी साहित्य के कारण ही हम यह जान पाए कि भारतेतर देशों में भारतीयों का जीवन कैसा है, सुदूर देश में रहने की जटिलताएं क्या हैं. उन्हें विदेश में स्वदेश प्रेम और स्वदेश भक्ति की अनुभूति झकझोरती है की नहीं, इन सबका परिचय प्रवासी साहित्य से प्राप्त होता है.

एक सवाल यह भी है कि आखिर प्रवासी साहित्य में यह अवधारणात्मक प्रश्न क्यों उठाया जाता है कि उनके साहित्य को प्रवासी साहित्य माना जाये या नहीं? और प्रवासी साहित्य में “संस्कृतियों की टकराहट” और “कल्चरल शॉक” जैसे टर्म कैसे स्थापित हुए? एक बात तो यह कि प्रवासी साहित्यकारों को दोहरी संस्कृति का सामना करना पड़ता है, जब पश्चिमी और भारतीय संस्कृति के बीच सामंजस्य की बात हो तो और भी जटिल कार्य हो जाता है. ये लेखक दोनों संस्कृतियों के बीच की टकराहट को महसूस करते हुए भारतीय संस्कृति को बचाए रखने का प्रयास करते हैं. डॉ. श्यामा चरण दुबे बिलकुल ठीक लिखते हैं कि “ये वे लोग हैं जो विदेशों में भारतीय और भारत में विदेशी जीवन शैली और मूल्यों के साथ जीते हैं. उनकी जड़ें भारतीय परम्परा में नहीं होती, पर साथ ही उनका पश्चिमीकरण भी बहुत सतही स्तर वाला होता है. वे पश्चिमी संस्कृति के बाह्य लक्षणों का अनुकरण करते हैं, पर गहराई में जाकर उसकी आत्मा से साक्षात्कार करने से भी कतराते हैं. साथ ही वे पश्चिमी संस्कृति की सुख-सुविधा और स्वच्छंदता तो चाहते हैं. पर उस से होने वाला सांस्कृतिक अवमूल्यन उन्हें चिंतित करता है.” यही चिंता इन्हें भारतीयता की याद दिलाती है और वे दोनों संस्कृतियों के बीच संतुलन बनाये रखते हुए भारतीय संस्कृति के मूल्यों को अपनी आगे की नस्लों तक स्थानांतरित करने की कोशिश करते हैं. इसी कड़ी में सुषम बेदी ने लिखा की जीवन शैली, सोच और भाषा की भिन्नता सांस्कृतिक टकराहट का कारण रही है, जिसे “कल्चरल शाक” भी कहा गया. दो विपरीत तरह की संस्कृतियों के बीच जीवन यापन करना और और अपने देश की संस्कृति और भाषा के महत्व को पीढ़ी-दर-पीढ़ी स्थापित करते जाना किसी के लिए भी बड़ी चुनौती है. प्रवासी अपने जीवन और व्यवहार में इस चुनौती का निरंतर सामना करते हैं और आज अपनी एक अलग पहचान स्थापित करते हैं तो यह भारतीय समाज और संस्कृति के लिए एक बड़ी उपलब्धि है.

एक तथ्य यह है कि भारत से बाहर गये हुए प्रवासियों को मुख्यतः दो चरणों में रखा जाता है. एक स्वतंत्रता से पूर्व गये हुए गिरमिटिया मजदूर और दूसरे स्वतंत्रता के बाद गये हुए शिक्षित और अपने भौतिक जीवन को बेहतर करने के लिए आए हुए लोग. तमाम संघर्षों और कष्टपूर्ण जीवन का सामना करने के बाद भी गिरमिटिया लोगों के आचार विचार, रहन-सहन, सांस्कृतिक मूल्यों और धार्मिक विश्वासों में भारतीय संस्कृति शीर्ष पर है. वे अपने और अपने परिवार के भीतर पश्चिम और भारतीय संस्कृति के द्वन्द के बीच अपनी भाषा और सांस्कृतिक विशेषताओं को जीवित रखे हुए हैं. इसके बरकश एक महत्वपूर्ण तथ्य यह है कि गिरमिटिया प्रवासियों की तुलना में अस्सी-नब्बे के दशक में आए हुए शिक्षित बुद्धिजीवियों के

बीच सांस्कृतिक टकराहट की बैचैनी अधिक दिखाई देती है। कमल किशोर गोयनका ने प्रवासी लेखकों इस अंतर्द्वंद और उनके साहित्यिक महत्व को रेखांकित करते हुए ठीक लिखा है कि “प्रवासी साहित्य हिंदी का साहित्य है जिसका रंग-रूप, उसकी चेतना और संवेदना भारत के हिंदी पाठकों के लिए नयी वस्तु है, एक नए भाव-बोध का साहित्य है, एक नयी व्याकुलता और बैचैनी का साहित्य है जो हिंदी साहित्य को अपनी मौलिकता एवं नए साहित्य संसार से समृद्ध करता है। इस प्रवासी साहित्य की बुनियाद भारत-प्रेम तथा स्वदेश-परदेश के द्वंद पर टिकी है।”

प्रसंगानुकूल यह बात भी कहनी आवश्यक है कि अमेरिका, चीन, जापान और अफ्रीकी देशों में शिक्षण कार्य हेतु जाने वाले शिक्षकों ने भी हिंदी भाषा और भारतीयता के प्रचार-प्रसार में अहम योगदान दिया है। इन देशों में बढ़ती हुई भारतीयों की संख्या इस चीज की पुष्टि करती है। ‘गर्भनाल’ पत्रिका के 21वें अंक में कमल किशोर गोयनका से हुई बातचीत पर प्रतिक्रिया व्यक्त करते हुए सुधा ओम धींगरा लिखती हैं कि “अंग्रेजी माहौल के बीच में हिंदी भाषा व उस संस्कृति को बनाये रखने की दिशा में जो लगन व निश्चय से काम कर रहे हैं वह काबिले तारीफ है। अंधेरो से एक सुरंग जिससे अपनी भाषा की रौशनी की किरणें फैलाकर अंतर्राष्ट्रीय स्तर पर उजाला प्रदान करने वाले साहित्य के सेनानी हैं उन्हें नजर अंदाज नहीं किया जा सकता।” आगे और मुखर होकर भारत से बाहर की भारतीयता पर बात करते हुए प्रवासी भारतीयों को भारत के सेनानी मानते हुए वे लिखती हैं कि “ये प्रवासी भारतीय सैनिक की भांति अपने वतन से दूर, गर्दिशों से जूझते, मुश्किलों के बीच से भाषा की एक सुरंग खोद रहे हैं जहाँ पर भारतीय भाषा और उस भारतीय संस्कृति को जीवंत रख कर ये सच्चे सिपाही इन्हीं संस्थाओं, शिक्षा घरों, विद्यालयों में तैनात अगर कुछ कर पा रहे हैं तो एकमात्र, हाँ एकमात्र वह सिर्फ हिन्दुस्तान की की महिमा बढ़ा रहे है।” इसको इस रूप में भी देख सकते हैं कि विदेशों में रहे भारतीयों को आज ‘प्रवासी’ और उनके द्वारा लिखे हुए साहित्य को ‘प्रवासी साहित्य’ के रूप में जो पहचान मिली है, उसका आधार इसके सिवाय क्या है। हिंदी साहित्य के इतिहास के विभिन्न युगों के साथ ही आधुनिक विमर्शों – दलित साहित्य, स्त्री विमर्श, आदिवासी साहित्य की ही एक कड़ी के रूप में प्रवासी साहित्य को रखे जाने की वकालत भी निरंतर हो रही है, जोकि एक जायज और विवेकपूर्ण मांग भी है। यह कहना सुखद है कि आज प्रवासी साहित्य को हिंदी साहित्य में मुकाम मिल भी रहा है।

अंततः हिंदी भाषा और भारतीय संस्कृति के परिप्रेक्ष्य में प्रवासी लेखकों की भूमिका को चिन्हित करते हुए कहा जा सकता है कि विदेश में रहकर साहित्य लेखन करना कोई अस्वीकार्य काम नहीं है। इसलिए इस से जुड़े हुए अवधारणापरक सवालों का भी कोई औचित्य नहीं रह जाता। ऐसे में जरूरत है कि इस से आगे बढ़कर उन्हें हिंदी भाषा और हिंदी साहित्य के प्रवर्तन और विकास के लिए प्रोत्साहित किया जाये। जिस से भाषा, साहित्य और संस्कृतियों का आदान-प्रदान हो और भारतीयता को विस्तार मिले।

बालसाहित्य समीक्षा से दूर

डॉ. रतन कुमार

प्रवक्ता, हिन्दी विभाग

गवर्नमेंट कमलानगर कॉलेज

मिज़ोरम

कविता, कहानी, उपन्यास, यात्रा वृत्तांत आदि साहित्य की विधाओं में खूब लिखी और छापी जा रही हैं।

किताबों की सूची बनाई जाए तो वह हजारों की संख्या सहजता से पार कर जाएंगी। लेकिन यदि बच्चों के लिए

लिखी गई किताबों की सूची देखने चलें तो वहां हम 10-20 के बाद हांफने लगते हैं। यही हाल शिक्षा का भी है।

बाल और शिक्षा गोया साहित्य का हिस्सा ही नहीं माना जाता। शायद यही वजह है कि जब पूरे साल का लेखा

जोखा लिखा जाता है तब बाल और शिक्षा उन आकलनों से नदारत होती हैं। यदि आप यही जानना चाहें कि इस

वर्ष बच्चों के लिए कौन सी किताब आई तो आपके हाथ निराशा ही लगेगी। कविता, कहानी, उपन्यास विधा की

किताबों से कोई गुरेज नहीं है लेकिन क्या बाल और शिक्षा विधा को हाशिए पर ढकेल कर एक मुकम्मल तस्वीर की

कल्पना की जा सकती है? क्या भविष्य के पाठक के लिए ऐसी जमीन की उपतजाउ है? कुछ और भी सवाल हैं

जिनसे मुंह नहीं मोड़ सकते। दरअसल बाल और शिक्षा शास्त्र विधा में कम लिखे जाने के कारणों पर विचार करें तो

पाएंगे कि यहां बाजार और आर्थर्िक पहलू ज्यादा हावी है। यदि बाल एवं शिक्षा साहित्य के खरीदार न के

बराबर हैं तो ऐसे में प्रकाशक इस दुखते रंग पर हाथ नहीं धरना चाहता। इसका अर्थ यह भी नहीं कि कविता,

कहानी, उपन्यास के बाजार गरम हैं। हां इन किताबों के लोकार्पण तो होते हैं लेकिन उन्हें भी पाठकों के राह जोहने

पड़ते हैं। संभव है कविता, कहानी के पाठक ज्यादातर वे होते हैं जिन्हें भेंट स्वरूप किताबें मिलती हैं। जिन्हें पढ़कर

मित्रों को एहसास करना होता है कि हां हमने तुम्हारी किताब पढ़ी बहुत अच्छी है। इस अच्छी की परिभाषा पर न

जाएं। क्योंकि उन्हें महज एक दो कहानी व कविता पढ़कर अपनी राय बना लेते हैं। दरअसल अभी कविता, कहानी

आदि की किताबों की समालोचना होना बाकी है। विभिन्न प्रकाशकों के सूची पत्रों से गुजरने के बाद जो हाथ लगता

है वह बेहद निराशाजनक ही कहा जाएगा। हिन्दी के प्रकाशक जिस तरह की बाल किताबें छापते हैं उनमें ज्यादातर

बाल कहानियां, बालगीत होती हैं। दूसरे स्तर की वे किताबें मिलेंगी जो सिर्फ नसीहतें देती मिलेंगी। जैसे बच्चे कैसे

सीखते हैं, बाल मन के गीत, बाल नाटक, मंदबुद्धी बच्चे आदि। इन किताबों की विषयी समझ और फैलाव पर नजर

डालें तो ये किताबें बड़ों कह नजर से बच्चों की दुनिया को देखने की कवायदें ज्यादा लगेंगी। बच्चों के लिए उपयागी

किताबों की संख्या बेहद कम है। जो बाजार में उपलब्ध हैं वे अंग्रेजी की किताबें हैं या फिर बाल गीत हैं। क्या बाल

साहित्य सिर्फ बाल गीत, बाल कहानियां भर ही हैं। इस पर विमर्श करने की आवश्यकता है। बच्चे कैसे सीखते हैं,

भाषा शिक्षण के तौर तरीके क्या हों, कहानी कैसे कही जाए, कक्षा में भाषा और बोली, बच्चों की कहानियां कैसी हों आदि ऐसे विषय हैं जिन पर लेख, किताबें लिखी जानी चाहिए। यदि 2014 में प्रकाशित कुछ किताबों पर नजर डालें तो विभिन्न प्रकाशकों की सूची में बाल साहित्य और शिक्षा की किताबें 50 से ज्यादा नहीं हैं। वहीं अन्य कविता, कहानी की किताबें हजार की संख्या आसानी से पार कर जाएंगी। भाषा और शिक्षा से संबंधित 'समाज, बच्चे-बच्चियां और शिक्षा', 'सवालों की शिक्षा' वीरेंद्र रावत की लिखी इन दो किताबों से गुजरना गणित शिक्षण, कक्षा अवलोकन, भाषा की बुनियादी शैक्षिक समझ की विस्तार से विमर्श करती चलती है। वहीं कई प्रासंगिक दस्तावेजों की रोशनी में यह किताब नेशनल करिकूलम फ्रेमवर्क की परिभाषित भी करती है। भाषा, बच्चे और शिक्षा, कौशलेन्द्र प्रपन्न की किताब सड़क पर भटकने वाले लाखों बच्चों को समर्पित है। इस किताब में भाषा से संबंधित शिक्षण विधि, भाषा की प्रकृति-भूगोल की जानकारी तो देती ही है साथ ही बच्चों के अधिकारों के लिए 1989 में संपन्न संयुक्त राष्ट्र बाल अधिकार सम्मेलन की पांच बाल अधिकारों की रोशनी में भारत के बच्चों को देखती और विमर्श करती है। प्रेमपाल शर्मा की किताब 'शिक्षा भाषा और प्रशासन', शिक्षा के सरोकार 2014, पढ़ने का आनंद 2013, भाषा का भविष्य 2012। यदि 2014 में प्रकाशित 'शिक्षा के सरोकार' के कथ्य पर नजर डालें तो पाएंगे कि हिन्दी माध्यम और भाषा शिक्षण को लेकर उठे यूपीएससी की विवाद बवंडर को ठहर कर विचारने की ओर प्रेरित करता है। यदि बड़े प्रकाशकों की प्रकाशित किताबों की सूची देखें तो प्रेमचंद की कहानियां प्रमुखता से छपायी जा रही हैं। वहीं दूसरे ज्यादा छपने वाले लेखक रवींद्र नाथ टैगोर हैं जिनकी कहानियां भी पेपर बैक में छपी हैं। राजकमल प्रकाशन की बच्चों की किताबों में प्रेमचंद, टैगोर, रवि शंकर आदि की किताबें ज्यादा हैं। जो विभिन्न मुद्दों पर लिखी गई हैं। एक ओर कृष्ण कुमार किताब में नहीं नहीं पढ़ूंगा है वहीं दूसरे ओर बड़े भाई साहब, सवा सेर गेहूं, गिल्ली डंडा और रवि शंकर की नालंदा, राममनोहर लोहिया, प्रवासी पक्षियों का बसेरा आदि टाइटिल मिलती हैं। वहीं प्रभात प्रकाशन की ओर शिक्षा पर बारह टाइटिल छापे गए हैं। लेकिन उन किताबों का प्रकाशन वर्ष स्पष्ट नहीं है कि कितनी किताबें 2014 में छपीं। लेखकों में शामिल हैं दीनानाथ बत्रा, देवेंद्र स्वरूप, जगमोहन सिंह राजपूत, जे एस अग्रवाल जो एक खास विचारधारा से संबंधित हैं। इनमें दीनानाथ बत्र की " भारतीय शिक्षा का स्वरूप", जे एस राजपूत की किताब "शैक्षिक परिवर्तन का यथार्थ", देवेंद्र स्वरूप किताब "राष्ट्रीय शिक्षा आंदोलन का इतिहास" शामिल है। बाल कथाओं में विष्णु प्रभाकर, श्रीरामवृक्ष बेनीपुरी, प्रकाश मनु, हरीश शर्मा आदि की रोचक बाल कहानियों की किताबें मिलेंगी। हितोपदेश की कहानियां, उपनिषद की कहानियां, चुनी हुई बाल

कहानियां, सात बहनों की लोक कथाएं आदि बच्चों के लिए टाइटिल हैं। पंचतंत्र की कहानियां, पूर्वोत्तर की लोकगाथाएं आदि बाल किताबों पर नजर डालें तो एकबारगी बच्चों पर नैतिक शिक्षा, मूल्य, प्राचीन कथाओं पर पढ़ाने पर जोर दिया गया है। आवश्यकता इस बात की है कि शिक्षा और बाल साहित्य को नजरअंदाज किया जाए बल्कि उन साहित्यों को भी मुख्यधारा की समीक्षा और सूची में मकूल स्थान दिया जाए। क्योंकि बाल साहित्य और शिक्षायी किताबों को हाशिए पर रख कर साहित्य के वृहद् परिदृश्य की कल्पना करना मुश्किल है। संभव है इस लेख में कुछ किताबें यहां छूट गई हों लेकिन उसके पीछे कोई सोची समझी रणनीति नहीं है।

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The Question of a 'Truly Canadian Theatre' and George Ryga

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Native Canadians were performing rituals and dramas as part of ceremonies and celebrations hundreds of years before Europeans came to the shores of the "New World." Indeed the [Aboriginal Theatre](#) we see today is often based on Native mythology. Theatre historian [David Gardner](#) believes that European theatre came to Canada with Sir Humphrey Gilbert and "a little company of mummers" in 1583, predating Marc Lescarbot's production of [Le Théâtre de Neptune en la Nouvelle-France](#) on November 14, 1606. Samuel de Champlain, in Port Royal organized a social club called L'Ordre de Bon Temps and it was through the Ordre that Lescarbot mounted his entertainment, performed by members of the French colony disguised as natives and mythological beings. The purpose of the event was to celebrate the return of the colony's founders from a dangerous expedition. The site of the colony and the production was abandoned in 1607 and there is no other mention of theatrical activity until 1640, though it is more than likely that light-hearted entertainments were presented as a part of colonial life.

It is impossible to separate cleanly the rise of English-language and French-language drama in Canada, as the theatrical traditions are similar, and sometimes the English performed in French and vice versa, as is still the case in Canadian theatre to this day. What can be said absolutely is that the writers who were beginning to have an effect in Britain and France had an effect on the early theatre in Canada. They were, specifically, [Molière](#) and [Shakespeare](#) and also Corneille and Racine. What is also clear is that Canadian theatre was born of amateurs. It was not until decades after the founding of the colonies that professional actors began to arrive from Europe and the thirteen colonies. By then a tradition of performing entertainments and theatricals had been established in both the English and French colonies. The early productions were acted by a wide cross-section of the two societies, from soldiers to tradesmen and merchants. The earliest production of an original play in English, *Acadius; or Love in a Calm*, took place in Halifax in 1774. The Halifax garrison had plays as early as 1788 with Sheridan's *School for Scandal*; the cast included officers and boys in the women's roles. The garrison had a theatre building in 1789 with *The Merchant of Venice* as its first outing.

The Protestant and Catholic churches were still not supportive of theatre; they likened the theatres being built to brothels. However, in Central and Atlantic Canada, plays were performed wherever they could be, including in taverns, usually with all-male casts. In Halifax, the soldiers built the New Grand Theatre which opened in 1789 with a production of Shakespeare's *Merchant of Venice*.

The first buildings devoted to performing arts in Central Canada were the [Theatre Royal](#) in Montreal and the *Royal Circus* - soon renamed *Theatre Royal* as well -- in Quebec City (both built in 1825). Almost immediately travelling companies from France were making their appearance and piquing the church. With the building of railway systems, it became more and more viable for foreign troupes to visit Canada, and a kind of cultural imperialism kept the rising of a distinct, national theatrical character in abeyance.

Amateur actors became dissatisfied with the neo-classical repertory and began to engage more local writers. There was one notable case, Félix-Gabriel Marchand, who actually went on to become Premier of Quebec (1897-1900). His best-known play, *Les Faux Brillants*, set in Quebec of the 1880s, was performed to great success and revived several times. French boulevard farce was also imported and adapted for Quebec audiences.

Even though foreigners were still coming to show Canadians how it should "really be done," they sometimes acted as a catalyst for local ingenuity. For example Sarah Bernhardt's tours at the end of the century vitalized the nascent star-system, and inspired many writers who had not considered writing for the stage before.

Though theatres were very active at the beginning of the twentieth century, hosting foreign actors and companies, and even some local actors, it took two world wars, radio and television for Canadians to begin to insist on a vision of themselves in the theatres. There was activity in community theatre across the country, though much of this was in the form of productions of plays from abroad. However, theatre artists like [Merrill Denison](#) were working in Canadian radio dramas (and later television) while they worked for free in the community and university in the evening.

It was in these community theatres and drama competitions like the [Dominion Drama Festival](#) that Canadian theatre was established through the training of actors and writers who would go on to champion a true made-in-Canada theatre.

Theatre educator, [Herman Voaden](#), introduced what he believed to be a style of theatre which expressed the spirit of the Canadian "North" -- "symphonic expressionism". Other artists also

worked towards the creation of an indigenous theatre: [Dora Mavor Moore](#) founded the [New Play Society](#) with actors and playwrights [John Coulter](#) , [Lister Sinclair](#) , [Mavor Moore](#) etc..

In Quebec, [Père \(Father\) Émile Legault](#) founded [Compagnons de Saint-Laurent](#) , with [Jean Gascon](#) , [Denise Pelletier](#) , and [Jean-Louis Roux](#)); and a strange little character in a Montreal Canadiens sweater was heralding the birth of yet another kind of theatre: Fridolin, a creation of [Gratien Gélinas](#) , begot [Tit-Coq](#) (1948), which is considered by many critics to mark the birth of modern Quebec theatre. The Montreal theatre company, [Comédie-Canadienne](#) also hosted the works of playwrights like [Marcel Dubé](#) and [Françoise Loranger](#)). Le Théâtre du Nouveau Monde Quebec's leading classical theatre, was founded in Montreal in 1951. The [Stratford Festival](#) began in a tent in 1953 with a mandate to produce the works of Shakespeare, and morphing into a multifarious producer of musicals, and more recently of Canadian works.

By the late 1950s and 1960s regional theatres were established in major urban centres across the country – the [Manitoba Theatre Centre](#) (1958), [Arts Club Theatre](#) (1958), [Neptune Theatre](#) (1963), [Vancouver Playhouse](#) (1963), [Citadel Theatre](#) (1965), [Globe Theatre](#) (1966), [Theatre New Brunswick](#) (1968), [Theatre Calgary](#) (1968). [Alternative and experimental theatre](#) s sprang up in English Canada: [Toronto Workshop Productions/TWP](#) (1959), [Theatre Passe Muraille](#) (1968), [Factory Theatre](#) (1970); and in French Canada focusing on the development of new Canadian plays, often using documentary form and [collective creation](#) .

Canada's Centennial in 1967 spurred more support for Canadian playwriting and production, including plays by [George Ryga](#) , [James Reaney](#) , and [John Herbert](#) . In 1968, [Michel Tremblay](#) 's [Les Belles-soeurs](#) premiered in Montreal, introducing joual to Quebec theatre.

In the 1970s, small theatres with a mandate to develop and produce Canadian plays appeared in every province. [Tarragon Theatre](#) , founded by [Bill Glassco](#) and his wife Jane in 1971 supported individual playwrights, such as [David French](#) , [David Freeman](#) , [Michel Tremblay](#) in translations by Glassco and [John Van Burek](#) , [Carol Bolt](#) , [Sharon Pollock](#) , [Erika Ritter](#) , [Allan Stratton](#) , [Judith Thompson](#) , and [Jason Sherman](#) . Also in 1971, [John Gray](#) and [Larry Lillo](#) founded [Tamahnous Theatre](#) in Vancouver; [Toronto Free Theatre](#) began producing experimental works by [Tom Hendry](#) , [Martin Kinch](#) , and [John Palmer](#) ; and [Andras Tahn](#) and other graduates from the University of Saskatchewan founded [25th Street Theatre](#) in Saskatoon. In the Maritimes in 1972, Chris Brookes and Lynn Lunde began the [Mummers Troupe](#) , and Evelyn Garbary, Tom Miller and Sara Lee Lewis founded the [Mermaid Theatre](#) , a puppet theatre for Young Audiences, in Nova Scotia. That same year, in Alberta, [Douglas Riske](#) and Lucille Wagner founded [Alberta Theatre Projects](#) as a theatre for young audiences, which evolved into a thriving regional theatre, developing

and producing new works in its [play Rites](#) festival. Calgary's Pumphouse Theatre was created from the remains of an historic municipal pumphouse. In 1973, the Manitoba Theatre Workshop, which became [Prairie Theatre Exchange](#) began producing new works; and the [Blyth Festival](#) launched a summer season in a small Ontario town. [Théâtre populaire d'Acadie](#) was founded in New Brunswick in 1974. The following year witnessed the opening of several companies: Théâtre Expérimental de Montréal (later [Nouveau Théâtre Expérimental](#)); [Theatre Network](#) and [Northern Light Theatre](#) in Edmonton; [Belfry Theatre](#) in Victoria; [Great Canadian Theatre Company](#) in Ottawa; [Carbone 14](#) in Montreal. 1978 saw the beginnings of [Theatre sports](#) in Calgary, [Workshop West Theatre](#) in Edmonton, [Rising Tide Theatre](#) in St. John's, and [Nakai Theatre](#) in Whitehorse. Social Action Popular theatres have also played an important role in Canada's theatre history, underscoring a strong socio-political preoccupation in Canadian plays.

Before 1920s there was no Canadian drama in the real sense, nor even what we may call popularly Canadian Theatre. Though there was continual theatre activity of a kind right from the performance of the marine masque *Le Theatre de Neptune* as early as 1606, forty years before *Ye Bare and Ye Cubb*, and true, there was a steadily increasing number of Canadian plays written, heavily dependent on poor European models, but stretching out to accommodate at least some part of the Canadian experience. However, these examples are interesting only historically, rarely intrinsically, even to Canadians.

The very situation of Canada was inimical to drama. The country was too big and too sparsely populated for a medium that is essentially an art of developed cities. It lacked any truly metropolitan centers until after World War II. Its early settlers were puritans who distrusted the theatre, and from the first its culture was split into warring traditions-French, English, and, very soon, American too. Canada has been a nation only for 110 years, scarcely more than a single lifetime, and it has always tended to define itself in relation to its parent countries. It lacks an imaginative myth of itself, any ideal such as the "American Dream" or the "frontier" or even "democracy". Or at least it has never had a myth around which dramatic work could cluster.

The myth that critics have claimed as central to much Canadian non-dramatic writing in the essays of Northrop Frye, for instance, or in Margaret Atwood's study *Survival*- is the individual's confrontation with raw nature: the stark terror" that Frye says grips men confronting " the frightening loneliness of a huge and thinly settled country," where men's "thrifty little heaps of civilized values look pitiful beside nature's apparently meaningless power to waste and destroy on a superhuman scale,"¹ where the melancholy isolation of the creative mind can produce an almost Anglo-Saxon sense of bleak Endurance. Canada's frontier was and is the North, largely unmapped and resisting all attempts to humanize it.

Of course there have been attempts to do so: long descriptive passages in nineteenth century verse tragedies, descriptions of rural deprivation and loneliness in Merrill Dennison's plays of the twenties or Gwen Pharis Ringwood's in the thirties, the "Group of Seven" drama of Herman Voaden, or more recently, Michael Cook's drama about the out ports of Newfoundland with their dwindling populations and tireless, insistent sea. The success of these plays is very limited, however, in comparison to what has been done in poetry and the novel, because the experience of the empty land just does not lend itself to a no descriptive medium that can only convey reactions to experience, not the experience itself. The central Canadian myth, in other words, is ant dramatic, so it is not surprising that Canadian Drama has had to wait for more widespread, diverse, and traumatic urban experience in order to begin to develop more fully. The two world wars helped to create this experience.

As the first World War stimulated amateur theatre, the second was followed first by the growth of professional theatre of high quality, then by enormous increase in Canadian Drama. To simplify, five main influences should be born in mind. First the addition of television to radio began to provide enough bread and butter to enable Canadian theatre professionals to survive without drifting over the border to find work, so that by 1969 *Variety* was listing Toronto as the third major talent pool on the continent, not far behind New York and Hollywood.³

The answer to the question "Is there a Canadian Drama?" may be concluded from this survey and from a purely quantitative point of view is YES. After the first trickle of new Playwrights in the forties and fifties--- Gelinias, Marcel Dube, and Jacques Ferron in Quebec; Robertson Davies, John Coulter, and mavor Moore in Ontario---there has been a spate, a deluge in the late sixties and in the seventies. In the two seasons 1971-72 and 1972-73, for example, no fewer than two hundred Canadian plays received professional productions.

Now let us consider the qualifications of Canadian Drama and determine whether these are distinctively Canadian or not. To begin with the quality of them is uneven, usually evanescent, and often quite silly. Moreover, other countries also had a similar flood of theatre in the sixties. For whatever complicated reasons, it was part of the times and was international, not especially Canadian; it is therefore slippery ground on which to build one's hopes for a national tradition. In Canada, moreover, theatre was stimulated by government grants, and as the new austerity has cut the opportunities for Youth Grant and Local Initiatives Programme, the alternative theatres have begun perceptively to falter. More disturbing still, from a scholarly point of view, the new drama

has become involved in a shrill, self-conscious nationalism. There is still real cause for alarm at the danger of Canada's being flooded with American advertising and mass media. The Canada Council was founded on this premise and the government has recently thought it necessary to restrain the rapid American absorption of Canadian publishing houses and to impose "Canadian Content" quotas on the news magazines and Canadian Commercial television. Taking their cue in this approach, the militant dramatists have demanded that the government also impose a "Canadian Content" quota on fifty percent of all theatres receiving a public subsidy, and as usual, the most strident demands are from by no means the best playwrights. Fortunately the demand has so far been resisted, although the battle is still being waged.

Hence, let us admit that, although it always runs the risk of overvaluing the mediocre, the "Local and Parochial" in literature can have its own value, as long as it accurately reflects the life around it and does not give itself unsuitable airs. Much of Canadian literature, and its drama in particular, comes off poorly by international standards, but those are not the only standards that matter. "If evaluation is one's guiding principle," says Northrop Frye, "criticism of Canadian Literature would become only a debunking project, leaving it a poor naked *alouette* plucked of every feather of decency and dignity."⁴ "The Critic of Canadian literature", he says, "has to settle uneasily somewhere between the Canadian Historian or Social Scientist, who has no comparative value judgments to worry about, and the ordinary literary critic, who has nothing else."⁵

It is justifiable to defend mediocre drama as "Culture" in the wider, anthropological sense, the sense in which E.K. Brown speaks of it in his influential study of Canadian Poetry: "One of the forces that can help a civilization to come of age is the presentation of its surfaces and depths in works of imagination in such a fashion that the reader says: 'I now understand myself and my milieu with a fullness and clearness greater than before.'"⁶ Or as the playwright James Reaney puts it, shifting the emphasis significantly, "the feeling of place is a power within us". In all great art the universal rises from the particular; good literature, like good wine, needs a specific locality. Obviously, understanding one's local condition will be even greater if the work of art cuts down to universal levels--- Brown's 'depths' as well as 'surfaces'- but what is it that we mean by "universal" in the Canadian Context? Surely not the opinion of the New York or London Critics. Two recent critical answers to this problem have been pluralism and internationalism, neither quite the same as what traditionally we have understood by "universal." "One of the blessings of the Canadian way of life," says the historian W.L. Morton, "is that there is no Canadian way of life, much less two, but a unity under the crown admitting of a thousand diversities"⁷. An analogous point was made by Harry Levin in his address to the Canadian Comparative Literature Association in 1972, in which he pointed out that a lack of a specific national identity may in fact, be culturally enriching, as

Thorstein Veblen argued was the case with European Jewey.⁸ This view overlaps interestingly with Frye's recent theory that, coming in the world scene so late, Canada is inevitably committed to a modern international art style, which he characterizes as spatial rather than linear, imaginative rather than rational, and "in process" rather than finished. It presents admittedly limited structure for coordinating and integrating experience and is concerned neither with representing actual facts nor with universal hypotheses; in short, its focus is neither local nor universal, but somewhere in between. "Complete immersion in this international style," Frye says, "is a primary cultural requirement, especially for country's whose cultural traditions have been founded since 1867, like ours."⁹ The particular level of integration that Frye himself is most interested in is, of course, that of Jungian archetype and mythopoeia, where object and subject, outer and inner realities imaginatively combine, so that, for example, horror of the empty land both produces and expresses one's personal nausea before Not Being. This level of perception, says Frye, then dictates "the structural principle of the poem itself," so that "the poet's quest is for form not content" – a comment to remember.¹⁰

This theory, according to Brian Parker may be particularly appropriate to the present Canadian situation, not only because of the nation's newness, its extreme regionalism, and its utter dependence on communication networks, but because of its political nature – a loose confederation, under law, but without a constitution; second because of the huge proportion of its recent immigration, which is not being homogenized in the melting pot but is officially encouraged to retain its cultural differences; and third, because the two most typical art forms are the documentary – in film, in the novel, and the long narrative poem – and the cycle or sequence of short poems that are autonomous yet loosely connected. The suggestion is, then, that in drama at least – this international structure may appeal to the same Canadian experience of loosely controlled space that Frye talks of in terms of the wilderness, but in a formal rather than thematic way.

It is in this combination of precise local detail with a spatial, nonlinear form that we can locate George Ryga and examine his plays. George Ryga remained a controversial political playwright throughout his career. His plays consistently present, in uncompromising terms, a class struggle – the underprivileged versus the privileged, the workers versus the management, the people versus the government. He was raised, with little education, on a subsistence farm near Athabasca, Alberta, where his parents moved from the Ukraine in the 1920s. The farm bordered on a Cree reserve, and he often worked alongside Native labourers, witnessing the complete demoralization of a people who had nothing left -- not even their language. After leaving school at the age of 13, he did a series of odd jobs, taking correspondence courses in English. One teacher encouraged him to enter a creative writing competition run by the Banff Centre for the Arts. The work he submitted

won, and he studied at the school on a scholarship sponsored by the *Imperial Order of the Daughters of the Empire*. The following summer, his scholarship was revoked due to an anti-war poem he wrote. He subsequently worked in radio but was forced to resign after he made speeches about the controversial trial and execution of Americans Julius and Ethel Rosenberg as Soviet spies.

In 1955 he travelled in Europe, and followed up an interest in the Scots poet, Robert Burns, whose anti-intellectual bias and use of local idiom appealed to Ryga. After returning to Edmonton, he again worked several jobs, including in radio, while he wrote poetry and prose. In 1962 his first play, *Indian*, was produced on television. He achieved a degree of national fame with *The Ecstasy of Rita Joe* (Playhouse Theatre Centre (Vancouver), 1967). This seminal play is regarded by many critics as the first distinctively English-Canadian play because it tackles a Canadian social problem hitherto ignored in the arts: the social degradation of Native peoples.

The play *Indian* written in 1964 is a searing accusation of racist attitudes and practice against native Indians. Cast by 3 men the play displays the plight of the underdog and Ryga's anger at the blindness of his fellow Canadians to the drama that lay unmined all around them. The setting is symbolic: "flat, grey, non-country." A no-place environment with overtones of homelessness and rootlessness, in which the protagonist is a transient in his own country. "I never been anybody," says the nameless Indian. *Indian* became a milestone in Canadian drama as it constitutes a watershed event not only in the development of a post-colonial indigenios Canadian drama but also claiming a space in Canadian theatre for native peoples.

The Ecstasy of Rita Joe, (1967) Ryga's remarkable play focuses Rita's suffering, her passivity and sense of spiritual homelessness. Rita represents an outsider perceived as a freak, struggling to preserve her integrity in the face of a system socially and politically designed to frustrate her every attempt to make sense of her life. In the centre of Rita's torment is the cultural and epistemological schism between whites and Indians represented in extreme form.

Grass and Wild Strawberries (1969) deals with a genuine 'happening' that boldly embraced the zeitgeist of Vancouver's volatile street scene and B.C.'s back-to-the-land hippie movement. Being always alert to new ways of delivering his message and engaging his audience, Ryga borrowed not only from Brecht but from his European and American activist contemporaries but aiming at the Canadians. The play was clearly meant to warn of the dangerous excesses and questionable politics of rebellious young people without either a socio-economic or a political agenda to propose as an alternative to the "outdated social forms" of their elders they had dedicated themselves to undermine and reject. Opened on April 10, 1969, at the Vancouver Playhouse Theatre the production was full of glitter, with film clips, slides, dance, recorded sounds, voices and the live

music of *The Collectors*. It easily attracted the largest mainstage audience of the Playhouse's 1968-1969 season and also enticed the young people to the theatre largely.

Captives of the Faceless Drummer (1971) focuses on the dialectic of urban violence and its logical extension into the future. It closely parallels the events of the Front de Liberation du Quebec (FLQ) Crisis in October, 1970, dramatizing conflicting ideologies. Cast by 2 women and 5 men *Captives of the Faceless Drummer* commissioned by the Vancouver Playhouse for production in Feb. 1971, centres on the kidnapping of a Canadian diplomat by a group of young revolutionaries. When the board of directors of the Playhouse reversed its decision to produce the play, there was a bitter controversy. It was subsequently produced in Vancouver, Toronto, and Lennoxville, Quebec. This is rather a difficult play showing strong antiestablishment anger.

A Portrait of Angelica written in 1973 is "ballad play" set in a small Mexican town and examining the interaction of locals with Canadian tourists. The play is considered as a portrait of a culture which has endured "a thousand hurricanes. Published in one volume with *A Letter to My Son*, and produced at the Banff School of Fine Arts in the summer of 1973, presents a picture of the people in a Mexican town seen through the eyes of a Canadian tourist, Danny Baker. Reminiscent of Dylan Thomas's *Under milk wood*, it is Ryga's most mellow play. This is Ryga's nostalgic love letter not to a person, but to a whole community of the ordinary people he so often wrote about. His touchstone amid the distancing and sterilizing effects of a ceaselessly growing global imperial culture was always the folk people, those who live, work, and love close to the earth, are vitally connected to their heritage, and have an unabashed zest for living – in the manner of his own idealized and romanticized imaginary Ukrainian background. The play is warm and colourful because, for once, Ryga was writing among what he so dearly wanted to be his own kind of people. Even in their foibles and hesitations, the folks of "Santa Angelica" offer his character Danny a chance to reflect and re-energise.

Seven Hours to Sundown 1976 is a play about the nature of power in small communities - designed to be adapted for specific audiences. *Seven Hours to Sundown* is based on a confrontation in Ryga's own town between officials wanting to demolish a heritage building and a citizens' group (of which Ryga was a member) wishing to preserve it for use as a cultural centre. Though some of the characters lack sufficient motivation and the ending is inconclusive, it is a strong statement of Ryga's concern and involvement in social, political, and cultural issues.

A Letter to My Son (1981) deals with an old Ukrainian-Canadian farmer who confronts

modern bureaucracy in the person of a young social worker, between whose visits he composes a letter to his son, a school teacher alienated from his "peasant" father. Set in a Halifax jail, it gives, in Ryga's best realistic style, a cameo picture of the gulf between rich and poor in Canada. *A Letter to My Son* (1982) is the story of Ukrainian immigrant Ivan Lepa's struggles to adjust to life in Canada. An earlier version of Lepa's story was presented in 1978 as one segment of *The Newcomers*, the CBC television series on immigrants to Canada. The play was a runner-up for the Governor General's Award for drama in 1984.

There is a much stronger, more committed element of social criticism in Ryga's writing than in that of Tremblay and Reaney, a championing of the dispossessed, the workers, and the "stunted Strong." It is an attitude skeptical of reform and far too radically individualistic to ally itself with any party platform; its ideals are rather family love and personal responsibility, a "parenthood" that rejects state welfare and mechanical charity. However in the early plays it is complemented by a strong sense of man's unity with nature, so that although formal religion is eschewed, social protest is balanced against an almost mystical sense of tragic acceptance. The tension between these responses, one social, one quasi-religious, with their common denominator in personal relations, is at the very centre of his drama. If anyone truly endeavoured to mirror the true face of Canada both in matter and form thus contributing for a national theatre it was George Ryga.

End Notes:

1. Northrop Frye, "Canada and Its Poetry," in Frye, *The Bush Garden*. Toronto: House of Anansi Press, 1971, p.138.
3. Ontario Arts Council Report, *The Awkward Stage* (Toronto: Methuen, 1969. p.6.
4. "Conclusion to a 'Literary History of Canada'," *The Bush garden*, p.213.
5. "Preface to an Uncollected Anthology," *ibid.*, p.163.
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8. "Literature and Cultural Identity," *Comparative Literature Studies*, 10(1973), p.139-156
9. *The Modern Century*. Toronto: Oxford University Press, 1967. p.57.
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Cooperative Movement in North East India with Special Reference to Mizoram

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Abstract

The spirit of cooperative or cooperation is a binding force in the birth and growth of human civilisation. It is a key to stability and growth in almost all spheres of human existence. The growth of families, villages, towns and cities are the outcome of cooperation. Spread of human race, population explosion, social and economic development, diversification of professional activities and such other factors have brought about the need for proper and more efficient cooperation to tackle and contain diverse problems especially economic problems. This paper defines cooperative and its origin in the world, India and Mizoram while dealing with condition of cooperatives and the problems and challenges of its movement with an aim to find out measures for possible solution based on a study in Mizoram, a north eastern state of India.

Keywords: cooperative, sociability, autonomous, cooperators, Lushai, shareholdings, stateism, deprivation, bye-law, status-quo.

Introduction

The idea of human cooperation is not typical to any particular society. The ancient inhabitants of Latin America, tribes in Africa, family clans in Asia and old-time communities in Europe had been practising it for thousands of years. Its origin dates back to the times when men discovered that, if united, they were stronger than as separate individuals¹. The word 'cooperation' originated from the Latin word, 'Co-operari' in which 'Co' means 'with' and 'operari' means 'to work'. People of the same locality, with common problems associated voluntarily to work for their social and economic development. In fact, without the operation of the principle of cooperation, all sociability and mutual aid, the progress of organic life, the improvement of organisms and even strengthening of

¹Herald Kerbs (1972). *Consumer Cooperatives and Developing Countries*, Bielefeld, Germany: Friedrich-Ebert-Stiftung, 2nd Edition. p.11.

the species would become utterly incomprehensible². The International Cooperative Alliance defines cooperative society as an autonomous association of persons united voluntarily to meet their common economic, social, and cultural needs and aspirations through a jointly-owned and democratically-controlled enterprise. They are businesses owned and run by and for their members. Whether the members are the customers, employees or residents they have an equal say in what the business does and a share in the profits³.

Cooperation does not believe in the principle of survival of the fittest. In an imbalanced society, it is a unique instrument of the underprivileged and the weak whom it seeks to strengthen by realising their inner strength and initiative. On the other hand, politically, cooperation strengthens the foundation of democracy, provides for decentralisation and serves as an effective safeguard against all forms of exploitation, stateism⁴ and concentration of power. At the same time, socially, cooperation provides and encourages the growth of a richer social system in which the voluntary efforts of small communities tends to replace universal coercion of state's law⁵. Since cooperative is a multi-dimensional economic activity with adaptability to widely diverging economic and social systems, the economists always prefer to refrain from trying for its rigid and definite explanation. They rather agree that cooperation is not an end in itself but a means to a certain goal.

Genesis of cooperative movement

The genesis of cooperative movement and its application in the economic field can be traced back to the Industrial Revolution. Cooperation as an economic system was born as a peaceful reaction against the mercantile economy and Industrial Revolution which had resulted in the concentration of wealth, deprivation and mass poverty. Cooperation is always a child of economic necessity. It was born in England first in the form of consumers' cooperatives; in Germany as agricultural and non-agricultural credit cooperatives⁶; in France as factory workers or producers' cooperatives⁷ etc. The Indian cooperative movement, like its counterparts in other countries has been essentially a child of distress. Based on the recommendations of Sir Frederick Nicholson (1899) and Sir Edward Law (1901), the Cooperative Societies Act was passed in 1904 that paved the way for the establishment of cooperative credit societies in rural and urban areas on the patterns of Raiffeisen

² Chitta Ranjan Samaddar (1991). *Cooperative Movement in Assam*, Guwahati, Assam: Samaddar C. p.3

³ <http://2012.coop/en/what-co-op/cooperative-identity-values-principles>. Retrieved June 29, 2016. 10:00pm.

⁴ 'The theory or practice of concentrating economic and political power in the state, resulting in a weak position for the individual or community with respect to the government' as defined in Collins English Dictionary – Complete and Unabridged © Harper Collins Publishers 1991, 1994, 1998, 2000, 2003.

⁵ Sujit Kumar Pruseth (2000). *Cooperative as an Alternative Institution for Development*, Dissertation submitted to the Jawaharlal Nehru University in Partial Fulfillment of the Requirement for the Award of the Degree of Master of Philosophy. New Delhi: p.61

⁶ M.M. Vagganavar (2007). *Agricultural Cooperative Credit Movement in India Retrospect and Prospects. Centenary Celebrations of Cooperative Movement, 100 Reminiscences*, Bangalore: Karnataka State Cooperative Federation Ltd. p.4

⁷ Herald Kerbs, *Ibid.*, pp.3,14

and Schulze-Delitzsch of Germany respectively⁸. Immediately, after adoption of Cooperative Credit Societies Act of 1904, a cooperative, claimed to be the first legally organised society was formed at Kanaginal in Gandag taluk in Karnataka. This Kanaginal Cooperative society is claimed to be not only the first society in India, but also in the whole Asia as many other countries started cooperative movement later on based on Indian model⁹. From India, cooperative movement spread to large parts of Asia, where it found particular success in Japan, and in the late twenties to East Africa¹⁰.

India's north eastern states also witnessed and started cooperative movement well along with the passage of Cooperative Credit Societies Act of 1904. The first cooperative societies in North East India such as Rajahauli Village Bank, Jorhat; Jorhat Cooperative Town Bank and Chrigaon Village Bank of Jorhat in Assam were registered on October 10, 1904¹¹. Afterwards, different states of North East India, created out of Assam also adopted the practice and activities of their mother state in the field of cooperative movement.

The history of modern cooperative movement in Mizoram may be traced back to the untiring efforts of Mrs. Jean Christom McCall, wife of the War time Superintendent of the then Lushai¹² Hills A.G. McCall. Mrs. McCall worked hard for the uplift of Lushai women who led a boring life under the constraint of socio-economic deprivations. She was the prime mover for the Young Lushai Women's Organisation and at her initiatives, cooperatives of the Lushai Weavers were formed in 1942. Though the cooperatives organised by Mrs. Jean Christom McCall seemed to have no legal existence or registration under any Cooperative Societies Act, it is laudable that cooperative movement in Mizoram, erstwhile Lushai Hills District, had a cheerful beginning¹³.

When cooperative movement entered in the 1940s, Mizoram, the then Lushai hills was under the charge of an Assistant Cooperative Officer equivalent to Junior Inspector of Cooperative Societies of today¹⁴. With the passage of time, more and more of the Mizos began to witness cooperative movement and that finally led to the establishment of the first legally registered cooperative society on November 11, 1949 under the name of Aijal Central Trading Cooperative Society Limited. This was followed by other two trading cooperatives namely Durtlang Bial Trading Cooperative Society on November 20, 1949 and Kawnpui-Mualvum Trading Cooperative Society on December 15,

⁸K. Ramesha (2007). Cooperative Banking in India: Some Concerns. *Centenary Celebrations of Cooperative Movement, 100 Reminiscences*, Bangalore: Karnataka State Cooperative Federation Ltd. p.89

⁹M.M. Vagganavar, *op, cit.*, p.38

¹⁰Helm C. Franz (1968). *The Economics of Cooperative Enterprise*, University of London Press Ltd. p.3

¹¹National Cooperative Union of India, *Profile of First Cooperative Society Registered in States/UT's*, New Delhi: p.6.

¹²Old and corrupted spelling of the word Lusei, referring to the major tribes of the Mizos inhabiting the then Lushai hills.

¹³Suhas Chatterjee (1995). *Mizo Chiefs and the Chiefdom*, New Delhi: M.D. Publications Pvt. Ltd. p.24

¹⁴C.Lalchhunga (2004). *Statistical Statement of Cooperative Societies, Aizawl East District for the year 2004*, Aizawl: p.1.

1949¹⁵. Cooperative movement in Mizoram under Assam lasted for 22 years from the registration of the first cooperative society in 1949 up to 1972 when it was elevated to the status of a Union Territory. During this span of time, 174 cooperatives were registered with an average of about eight cooperatives a year¹⁶. These cooperatives functioned under the guidance and overall supervision of the Registrar of Cooperative Societies, Government of Assam.

To contain increasing complexities of needs and the growth of cooperative movement in different directions, government of Mizoram enacted its own Cooperative Societies Act in the year 2006 discarding the Assam Cooperative Societies Act of 1940 which was directly in force till it attained Union Territory in 1972. The Assam Act was adopted in Mizoram with certain modifications and was used till Mizoram legislature enacted its own Cooperative Societies Act¹⁷. There are at present 1,430 primary cooperative societies and 10 state level federal cooperatives with a total membership of 50,520 scattered all over the state¹⁸.

While carrying out a case study of cooperative movement in Mizoram, investigator selected two districts such as, Aizawl and Mamit out of the eight administrative districts to represent both the most developed and the least developed districts so far as cooperative movement and its coverage is concerned. Twenty sample cooperatives with a total membership of 1,000 were covered and a balanced representation of rural and urban settings and characters was ensured in doing so. Besides following methods such as interviews and schedule questions, 400 numbers of closed-ended questionnaires were disseminated to members of selected cooperatives of which 254 (63.5%) responses were received back and analysed.

Problems and challenges

Unlike other states of India, Mizoram has only two tier frameworks of functional cooperatives. As cooperatives are organised only at the village level and at the state level, an intermediate, block or district level functional cooperatives are absent leaving a huge gap between the two extremes. A number of primary cooperatives come together and form state level cooperatives that always create problems in communication and coordination between the village level and state level cooperatives.

The study finds out that cooperative education and training in the state is not satisfactory. Out of 1,000 cooperators under study, 60 of them i.e., only six per cent attended or received cooperative education and training. Membership of cooperatives is largely dominated by male

¹⁵ Vanlalchhandama ARCS, (2012, June 11). *Document on Cooperative Movement in Mizoram*, Aizawl: p.1.

¹⁶ Rochungnunga (1977). *Mizoram Cooperative Chanchin* (Mizo), Aizawl: Aizawl Printers' Cooperative Society Press. pp.14-15.

¹⁷ John C. Lallawmawma (2015). Cooperative Societies in Mizoram: Problems and Prospects. *Cross Cultural Nuances*, New Delhi: Excellent Publishing House. p.152.

¹⁸ Planning & Programme Implementation Department, Government of Mizoram (2016). *Economic Survey 2015-16*, Aizawl. pp.187-88.

members with 71 per cent while that of females are only 29 per cent. Again, out of the 60 cooperators who attended cooperative education and training, 53 are males while females are only seven revealing that women still lag behind even in this aspect. Moreover, Cooperative education and training imparted to cooperatives by Mizoram State Cooperative Union (MSCU) is not adequate for the members as graded by majority of them. The system followed and how it is imparted to them is also graded 'not satisfactory' while the course content is found to be 'average or so-so'.

MSCU, which is the sole agent of the National Cooperative Union of India for cooperative education and training in the state, is not equipped with adequate manpower and financial resources. There are only five Cooperative Education Instructors to give cooperative education and training to more than 1,440 cooperatives scattering throughout the state¹⁹. It is difficult to go out for field visits to give education and training in the rural areas due to lack of funds and transportation facilities. They could cover only 17 villages under Village Education Programme during 2012-13²⁰. If this is a trend in disseminating cooperative education, MSCU would need around 84 years to cover 1,440 odd cooperative societies in the state. This is a serious problem that reveals the haphazard effort and lack of care for cooperatives by the state government who can allocate more funds for this purpose. In a strategy of cooperative development, it is important that besides educating those who are already within the fold of cooperatives, those who are outside should also be made cooperation minded. This is particularly relevant in the case of younger generation which can, in the course of time, throw up a large number of cooperators²¹.

As cooperative is under state list, state government plays immense role for the progress of the movement. In this regard, members of cooperatives were asked to grade the manner how they are managed and looked after by government of Mizoram. Majority of them graded it 'average or so-so' and the success level of cooperative movement is graded as 'not successful' by the members. Most of the cooperatives visited did not have proper action plans and set goals to be achieved within a stipulated time frame. This largely led to the slow progress and failure of the cooperatives. Most of them seemed to be contented with the status-quo or had no vision for future progress and expansion. Out of the 1,440 cooperative societies in Mizoram, only 897 are running with profit²². At the same time, many of the members believed that they would be more successful if they are provided with adequate capital to invest in various activities. It was also learned that government of

¹⁹ Visit of Office of the Mizoram State Cooperative Union and interview of Senior Cooperative Educators.

²⁰ Cooperation Department, Government of Mizoram (2014). *Annual Administrative Report 2011-12 & 2012-13*, Aizawl. p.30.

²¹ S.S Puri (1979). *Ends and Means of Cooperative Development*, New Delhi: National Cooperative Union of India. p.176.

²² Planning & Programme Implementation Department, Government of Mizoram (2016). *Ibid*, p.188.

Mizoram never consult cooperative bodies while formulating policies nor use them as implementing agencies for economic programmes and other developmental plans. On the practice of deputation of officers in cooperatives from the Department of Cooperation to hold Managing Directors and other posts, majority members expressed their disapproval owing to various reasons such as waste of money, threat to their autonomy, etc.

There is no prescribed educational qualification for leadership in cooperative bodies and in this regard, a larger number of respondents felt 'no need for educational qualification' in the primary level cooperatives as in the case of Legislative Assembly or Parliament. At the same time, for leaders of state level cooperatives, majority respondents suggested 'graduation'. Bye-laws demand that one has to be an acting President of the concerned affiliated or member cooperative to file nomination and contest for leadership election to the state level federal cooperatives. This shows that a good, experienced cooperator, who is not a chairman or president of his primary cooperative at the time of state level cooperative election would automatically be disqualified from contesting the election.

Pre-leadership election pledges made by the candidates are always the source of preferential treatment and corrupt practices in the cooperatives. While having field studies, free and frank discussions were held and were found that at the time of leadership election campaign, contestants used to make election pledges and promises to the member voters. Some of them promised that the voters would be appointed as state level cooperative Board members or give them cooperative loans if they make them elected leaders in case of credit cooperatives. This kind of promises invited misuse of official power, narrow mindedness and undue favouritism in the management of cooperative affairs and business. Majority respondents expressed that political parties never openly interfere in the election of cooperatives while struggle and fight for leadership creates problems in the management and functioning of cooperatives.

A good number of cooperators believed that more and more participation of educated youth at different levels of management is a must for the success of cooperatives in Mizoram. Many of them seemed to be old aged homes especially in the rural areas. Their Bye-laws prescribe membership to individuals from the time of joining the cooperatives till death and do not provide age of retirement. They provide only minimum age for general membership at 18 or 15 years in case of the students. Because of this, chances for the recruitment and inclusion of educated and vibrant youth in the cooperatives as leaders or members are very poor. This is a problem not only in Mizoram, but also throughout India²³.

²³While having an informal discussion with Sri V.K Suri, Chief Managing Director of National Cooperative Development Corporation in his office, New Delhi on February 9, 2009, he stressed on the need of incorporating educated and vibrant youth as much as possible in the cooperative movement of India to cope

It was learned, after visiting cooperatives of different categories and trades, that a good number of them, especially weaving cooperatives, were what the members themselves called 'Family Societies'. The Mizoram State Cooperative Societies Act, 2006 clearly prescribes that membership in the cooperatives should be in the manner of one member from one family²⁴. This is not followed in many places that some societies comprised of members who are living under one roof, their kin and next of kin only. This kind of mal-practices is against the principle and spirit of cooperative movement. A good number of cooperative societies in Mizoram are of single purpose cooperatives and always fails to entertain and attend to the multiple problems of their members and the public at large. As the assistance rendered by them is more or less from a single direction and one angle only, it would be difficult to achieve much progress and development.

The system and structure of shareholdings in the cooperatives also need to be revised or restructured. The government holds too much portion of the accumulated share holdings in the cooperatives especially at the state level. As recorded in the Economic Survey of Mizoram 2015-16, the average percentage of government's share capital in the six state level business cooperatives is 71.12 per cent rendering that of the member cooperatives to just 28.88 per cent²⁵. This seems to be too high and makes the members feel alien in their own cooperatives. It may be difficult to have the feeling of belongingness and ownership since government controls almost all their financial domain. They have to depend on the mercy of the government in all their activities that involve financial transaction. The cooperators resent that Government of Mizoram always counted its financial contribution and grants to the cooperative societies as its share contribution making their share holdings highly unbalanced. This creates problems even in the way of distribution of profits if any, as the government alone would get almost all the profits distributed based on the percentage of its share.

In the field of technological development and modernisation, cooperatives in Mizoram generally lag behind and still have a long way to go. State level cooperatives in the city are far better in comparison to primary level cooperatives especially in the rural areas. The Mizoram State Cooperative Union, which is the sole agency for cooperative education and training in the state, is also in need of computer and digital facilitated class room to give training in its most effective way to the cooperators. Other cooperatives which are doing different businesses like dairying, retailing, weaving, handloom and handicraft production, etc. also require modernised technology and

with the New Economic Policy and the consequent changes which have taken place in the country's economy.

²⁴Section 7 (1) of the Mizoram State Cooperative Societies Act, 2006 (as amended in 2009, 2010 & 2012) provides that a primary cooperative may be registered with a minimum of twenty natural persons drawn from or belonging to different families either with limited or unlimited liability.

²⁵ Planning & Programme Implementation Department, Government of Mizoram (2016). *Ibid*, pp.190-192.

improved implement to compete with private enterprises and imported items in the open market of today²⁶.

Though the Department of Cooperation is one of the oldest departments in the state which started its functions from 1951 as a Sub-Divisional Office under the Government of Assam, it still remains as one of the smallest and neglected developmental departments in Mizoram²⁷. Office of Registrar of cooperative societies is mostly filled with junior and newly conferred Indian Administrative Service (IAS) officers. They serve the office for just a short while and are replaced with new ones. This is the trend even today and is revealed by the appointment of as many as 32 IAS officers to manage the post of Registrar of Cooperative Societies during the period from Mizoram became a Union Territory in 1972 to March 31, 2009 i.e. 36 years²⁸. The average incumbency of each Registrar is slightly more than a year during which nothing great could be achieved.

Chances for direct recruitment of educated youth to Mizoram State Cooperative Service is so poor that only few Junior Cooperative Inspectors were recruited through competitive examination conducted by the Mizoram Public Service Commission. Method of Recruitment given by the Mizoram State Cooperative Service (Amendment) Rules, 2009 is as follows - (a) 75% of vacancies in Grade-IV of the service shall be filled up by promotion from amongst the members of Senior Inspector or Auditor of Cooperative Societies who have put in not less than 5 years regular service in the grade. The method of recruitment shall be 'Selection' on the basis of Merit-cum-Seniority; (b) 25% of vacancies in Grade-IV²⁹ shall be filled up by direct recruitment through open competitive examination from graduates of any discipline from a recognized University. No direct recruitment for State Cooperative Service is done till today.

Besides the points mentioned above, there may also be other problems and challenges being faced by the cooperatives in Mizoram and still others which are common with elsewhere in India. Some of the common managerial problems of the Indian cooperatives may be mentioned here. Firstly, policy-making and decisions, which are important management functions, are directed to the cooperatives by government. As the cooperative movement was initiated and financed by the state, it got itself interlinked and dictated its policies. The need of the movement and the strategies to

²⁶ Interview with Mr. Lalchhanhima, Senior Cooperative Education Instructor, Mizoram State Cooperative Union on November 25, 2012.

²⁷ Interview with C.Lalchhunga, Joint Registrar of Cooperative Societies (Rtd.) on 23rd October, 2010. He expressed his concern and resentment against the Government of Mizoram on many issues like, unsatisfactory allocation of budget, reluctance in creation of new posts, etc. Other enthusiastic cooperators also hold the same idea.

²⁸ Office of the Registrar of Cooperative Societies, Government of Mizoram, *Administrative Report and Statistical Data of Cooperative Societies Mizoram*, 2007 – 2008. p.11.

²⁹ Rule 5 of the Mizoram State Cooperative Service (Amendment) Rules, 2009 has given the following Grades of Service namely, Grade-I Additional Registrar of Cooperative Societies; Grade-II Joint Registrar of Cooperative Societies; Grade-III Deputy Registrar of Cooperative Societies; and Grade-IV Assistant Registrar of Cooperative Societies.

achieve the needs must be planned by the movement and not by the state. Secondly, weakness of cooperative leadership is still a problem in spite of decades of their existence. As the Indian society is caste and class ridden, the leadership has to be developed within these limits. Even after independence, the situation has not changed. They continue to depend on official help. Thirdly, though the old adage says that vigilance is the price of democracy, in the Indian cooperative movement, the democratic institutions like the General Body and the Board of Directors do not function properly. Effective functioning of these institutions alone can ensure vigilant cooperative democracy and impartial functioning of the cooperatives. Moreover, members rarely attend the General Body meetings and normally do not question the management³⁰.

Albeit the above mentioned inconsistencies and challenges of cooperative movement, Department of Agriculture & Cooperation, Government of India formulates and implements policies aimed at achieving rapid agricultural growth and development through optimum utilisation of country's land, water, soil and plant resources. The central agencies like the National Cooperative Development Corporation (NCDC), National Agricultural Cooperative Marketing Federation of India (NAFED), National Bank for Agriculture and Rural Development (NABARD), National Cooperative Union of India, National Council for Cooperative Training, etc., have been operating at the national level for the promotion and development of cooperatives³¹. With a view to speed up professionalisation of management of primary cooperatives at the village level, the Government of India introduced a Central Sector Scheme for strengthening of Junior Cooperative Training Centres and from this, Rs.218.3 lakhs was earmarked for the North East region for the year 2007-2008 but only Rs.159.79 lakhs could be utilised. The state cooperative unions of Mizoram, Meghalaya and Assam were the first to utilise this kind of scheme in the region. It is also seen that providing support for strengthening the cooperative movement in the North Eastern states would continue to be the priority of the National Cooperative Union of India³². Liberal assistance through NCDC to the extent of 90-95 per cent of the project cost, which may include subsidy component of 20-25 per cent under certain schemes, is provided by the Government of India to cooperatives in the cooperatively under-developed and least-developed states of which Mizoram is also one of the beneficiary states.

Suggestions and conclusion

³⁰ S. Nakkiran (2006), *Cooperative Management Principles and Techniques*, (Revised and Updated 5th Edition), New Delhi: Deep & Deep Publications Pvt. Ltd. pp.619-620.

³¹ John C. Lallawmawma (2015). Cooperative Societies in Mizoram: Problems and Prospects. *Cross Cultural Nuances*, New Delhi: Excellent Publishing House. p.152.

³² G.H Amin (2008, November). Strengthening Cooperative Movement in North East. *The Cooperator*, 46, 5, 177-78.

To ensure effective working of cooperative societies and the smooth progress of cooperative movement in Mizoram or elsewhere in the country, the following points may be suggested:

- Steps should be taken to organise cooperative bodies at the block or district levels to bridge communication and coordination gaps between the village level and the state level cooperatives.
- Cooperative education and training must be emphasised to educate and give awareness not only to the members of cooperatives, but also to the public at large.
- State Cooperative Union, an agency for cooperative education and training, should be strengthened and supported with financial and human resources to enable it to spread the gospel of cooperative movement in a larger extent.
- State Cooperative Union also needs to be reoriented or restructured that instead of having so many other clerical staff as of today, more Cooperative Education Instructors should be recruited.
- Cooperatives at different levels should formulate proper action plans and set goals to be achieved within a stipulated time frame and those who are not able to take initiatives should be assisted to do so.
- State government should formulate cooperative policy with a concrete and long vision for the development and progress of cooperative movement at par with industrial policy, etc.
- Members of the cooperatives should comprehend that they are a part and parcel of the movement and can take parts in the process of formulation, implementation and evaluation of policy and plan.
- Cooperative societies should be guided and supported to avail grants and loan schemes available from the state or central government and strict and regular monitoring of such cooperatives should be carried on.
- Deputation of officers in the cooperatives should be done only where and when they are really in need and with utmost care and after consultation with members of the concerned cooperatives.
- It is desirable that graduation should be a minimum qualification at the state level; and middle standard education at the village level cooperatives.
- The system and course contents of cooperative training should be revised as regular as possible to cope with the ever increasing demands, peculiar problems and challenges brought about by the modern fast changing society.
- Cooperative bodies should be consulted while formulating developmental plans and economic programmes for the people as cooperative is movement of the people. Chains of

cooperatives can be utilised as implementing agencies for developmental projects and other schemes of socio-economic development.

- In the process of cooperative leadership election, huge financial involvement and pre-poll pledges made by leadership aspirants have to be checked and done away with.
- Part of Bye-laws that demands a member to be an acting President of the concerned affiliated or member cooperative to contest for leadership election to the state level federal cooperatives should be repealed or amended in such a way that a good, experienced cooperator, who is not an acting president of his primary cooperative at the time of state level cooperative election would not be debarred to do so.
- Government and the cooperative themselves should take steps to include educated youth in the field of cooperative movement as much as possible, and for this, modern information technology and internet social media networks such as facebook page, twitter, etc. should be utilised in the cooperative field to disseminate the gospel of cooperative among the youth.
- Curriculum in schools and colleges should include cooperatives as compulsory or optional subject.
- Cooperatives should organise competitions such as, essay writing, debating, sport events, etc. with chosen themes to popularise cooperative movement at different levels.
- Visit programmes to successful cooperative institutions and interactive sessions with cooperative leaders and special programmes on electronic media such as, radio and television would be very useful.
- Special schemes should be designed to organise cooperative societies for the unemployed youth for generating self-employment opportunities.
- Government's supports and assistances to cooperatives is necessary and it must be continued but as an economic policy in line with other developmental schemes;
- The overwhelming amount of share held by government in the cooperatives should be reduced to a certain minimum level such as, at 25% or below 50% and the remaining surplus may be considered as soft loan or endowment fund to them.
- Government and cooperative societies should also take steps to include as much women as possible in the field of cooperative movement and for this, the most important way would be reservation of seats for women in the board of cooperatives at the state and village level cooperative societies.
- Special programmes such as, seminars, education and training programmes for women representatives and members should be organised.

- Cooperatives should lay emphasis on gender justice to handle women issues and ensure induction of more women in cooperatives.

Cooperative, as an economic enterprise or as a separate sector in the state's economy is based on the principles which are guidelines by which cooperatives put their values into practice. The continuous upgradation of the human resources in cooperatives has all the more assumed critical significance today particularly in the wake of emerging competitive market due to liberalisation of economy³³.

Cooperatives at all levels are now in need of making efforts to reorient their functions according to demands of the market. As public sectors and open market competition always failed to serve the need of the people especially in the rural areas of North East India, cooperative societies, though with scores of problems and challenges, can prove to be alternative measure to serve for the welfare of not only their members, but also for the whole community.

³³ G.H Amin (2008, November). *Ibid*, 46, 5, 177-78.

Role of Vakeels in Cachar under Judicial Administration during colonial period

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Early History of the Bar Association and its gradual development

The Silchar Bar came into existence in 1874. In this year, province of Assam was formed under the Chief Commissionership. The members with whom the Bar started were Sri Ram Gobinda Deb and Shri Sambhunath Sen. At that time Deputy Commissioner used to grant pleadership 'SANAD' after an informal test of respectability and ability. The persons so selected as pleaders mostly appeared before the Deputy Commissioners in Civil, Criminal and revenue matters later on when the first Munsiff was established at Silchar. Shri Ram Gobinda Deb, was appointed Extra Assistant Commissioner vested with the powers of a Munsiff and he as the first Munsiff of the district who was very popular and a successful judicial officer. Membership of the Bar gradually grew and before long it attracted Law Graduates of Cachar and the neighbouring district of Sylhet and by the year 1900 there were 11 (eleven) members of the Bar including Raibahadur Hari Charan Das, BL., Shri Kamini Kumar Chanda, MABL., Shri Mahesh Chandra Dutta, Shri Kalimohan Deb, BL., Shri Radhanath Deb, BL., and others. Before Rai Hari Charan Das Bahadur. Shri Chandra Nath Nandi was the first Government pleader at Silchar and he was the first lawyer of the district to receive Sanad to practice.

Silchar District Bar Association had always been at the vanguard of all progressive and it had the proud distinction of being affiliated to the provincial congress committee of Bengal for the purpose of electing delegates to the congress session and up to the year 1920. The Association elected delegates to congress session at various places from amongst its members.

The rise of Vakeels has been discussed in the Chapter "Rise of intermediaries" during the British rule in the early part when British rule introduced the judicial system. Up to 1947, a large group of lawyers joined the bar. And some of them engaged themselves wholeheartedly in the socio-economic and political movements and played their role as "Middle Class elite" They were namely Ram Govinda Deb, first Munisiff vested with power of Munsiff and worked for several years, Sambhunath Sen, Nilchand Purkayastha, Sri Chandra Nath Nandi, (1st Govt. pleader) Sri

Dinanath Nandi, Sarat Chandra Deb, (Resides at Tarapur Silchar) Sri Bipin Behari Das Madhabi, Sri Golak Chandra Deb, Sri Ram Dulal Das, Vakil Patty, Silchar, Sri Guru Charan Sarma, Sri Hari Charan Das, BL., Vakil Patty, Silchar, Government pleader in 1886, received the little Rai Bahadur in 1910, died in 1915, Sri Abanti Nath Dutta, BL., Itkhola, Silchar, a Government pleader and after retiring from Government pleader. He was elected as secretary of the Bar Association in 1933-35. He died in 13-04-1950. Sri Kamini Kumar Chanda MA, BL., Vakil Patty, Silchar and the 1st President of the District Bar Association, member of Imperial Council, died in the year 02-02-1936, Sri Mohesh Chandra Dutta, Vakil Patty Silchar died in 30-07-1920, Sri Kali Mohan Deb, BL, Tarapur died in 1910. Sri Rai Chandra Das, Sri Baikuntha Chandra Dutta, Nutan patty, Silchar died in 22-01-1944, Sri Brojo Nath Som, Aryapatty, Silchar, died in 10-11-1919, Sri Radhanath Deb, BL., Vakil Patty, Silchar died in 12-01-1922, Sri Radha Raman Dutta Roy was the secretary of Bar up to 20-02-29, Rebati Mohan Dutta, Sri Mahim Chandra Biswas died, in 1932, Sri Jatindra Kumar Bose BL., Sri Hem Chandra Dutta, BL., Vakil Patty, Secretary and then President of the Bar Association and he was also a Government Pleader from 1932 to 1946 and Member of Assam Council, upper House and received the little "Rai Bahadur", died in 05-04-1945 at Calcutta. Sri Narendra Krishna Dutta, BL., his date of enrolment as a member in 02-02-1911, Sri Rukmini Kumar Das, Vakilpatty, joined as a member 01-10-1914 and received the little "Rai Bahadur" and also he was the Chairman of Silchar Municipality Board for about ten years, Sri Rasid Ali Laskar, BL., Madhurband Silchar, joined in 07-03-1917 as a member and he was the BL, of pre-partition Cachar, first non-official Chairman of Silchar local Board in 1938, first Muslim MLC and received the little "Khan Sahib", Sri Pabitrath Das, BL., Vakil Patty, appointed in Executive Service as EAC, joined in the Bar as a member in 29-09-1917. Sri Taran Kumar Mazumdar, MA, BL., Ambicapatty, Silchar, joined in the Bar 07-12-1919, Sri Beharilal Dhar, BL., Aryapatty, Silchar joined in the Bar Association in 02-12-1919. Sri Charu Chandra Dutta, BL., Vakil Patty, he left for Sylhet Bar, joined in Silchar Bar in 02-12-1919, Sri Mukundlal Dhar, MA, BL., Tarapur Silchar, enrolled his name in the Silchar Bar Association as a member (Advocate) in 01-02-1921. He was basically a school teacher in Hailakandi V. M. High School, then he joined the service of Police Department. He resigned the police service and joined the Bar. Sri Jogendra Chandra Dutta, BL., Itkhola, Silchar enrolled as a member and he became the Secretary of the Bar for 1936. Sri Abinash Chandra Biswas, BL, Ambicapatty joined in the Bar 07-12-1921 and he was the Secretary for 1939. Sri Upendra Narayan Choudhury, joined in the bar in 08-05-1922, Sri Barada Charan Chakraborty, Tarapur Silchar, joined in the Silchar Bar in 08-05-1922, Sri Nagendra Chandra Syam, Vakil Patty, Silchar, Secretary of the Bar Association for 1936, 1938, he was appointed the Principal, Law College, Silchar, Sri Tarak Chandra Dutta BL, joined in the Bar as a member in 08-05-1922. Sri Suresh Chandra Dutta, Vakil Patty, Silchar enrolled his name as a member in 28-02-1923 and also

became the president for the Bar Association, Sri Upendra Sankar Dutta, MABL, Ambicapatty, Silchar enrolled as a member 28-02-1923 and became the Secretary, District Bar Association in 1941, 1942, 1943, 1944-45, Sri Wazid Ali Barbhuiya, BL, Madhurband Silchar, enrolled in February 1924, Sri Arjan Ali Mazumdar BL, Madhurband and he was elected as Member of Legislative Council, Assam and was a member of Simon Commission, Sri Ashutosh Dutta, BL, Itkhola Silcahr joined the State Service as E.A.C., Sri Jagonmoy Barman, BL, Tarapur Silchar and joined the State Executive as E.A.C. Sri Nagendra Kishore Dutta Roy, BL, enrolled his name in 04-02-1926. Sri Abdur Rehman Barbhuiya, BL, Madhurband, Silchar enrolled his name as member in the year 01-04-1927, Sri Jnanendra Chandra Dey Purkayastha BL,, Jail Road, Silcahr, enrolled as a member in April 1927. Other members joined in the year 1927 were Sasanka Mohan Gupta, BL, Central Road, Silchar, Sri Jamini Kanta Nathak, BL,, Ambicapatty, Silchar. In 1928, Sri Debendra Sankar Dutta, BL, and Sri Durjendra Chandra Das, BL,, Sri Prabhat Chandra Das BL,, Vakil Patty Silchar, enrolled their name in the Bar Library, Silchar. In 1929, Sri Namewar Ali Barbhuiya BL,, Madhurband, Silchar, who become elected member, State Legislative Assembly and ceased to practise. Then Sri Indu Bhusan Bose, BL,, Daccaipatty, Silchar, also joined judicial service, Bengal, Sri Anangya Mahon Deshamukhya, BL, Nutonpatty, Silchar also joined in State executive Service as E.A.C. during the period of wartime in 1943. Jnanendra Kumar Das, BL, Central Road, Sri Binoy Behari Dey, BL, Tarapur, Silchar also become the Secretary District Bar Association for the period from 1947 to 1951. Sudhir Chandra Dutta Roy, BL, Ambicapatty, Silchar enrolled as a member in 1930 and he also become the Secretary of the District Bar Association for 1935, Sri Nani Gopal Banik, BL, Shillong Patty, 12-11-1931 and also joined the State Police Service, Sri Dharendra Mohan Deb, BL, Tarapur Silchar dated 12-11-1931 and became the Secretary, District Bar Association from 1945 to 1947, Sri Dulal Chandra Nath, BL, Tarapur Silchar dated 18-01-1932, Sri Hari Charan Mohanta BL, Tarapur Silchar dated 16-07-1932, Sri Priyanath Dev, BL, Vakil Patty, Silchar, dated 10-12-1932. He was also elected as President, District Bar Association. Sri Ramesh Chandra Deb Choudhury, BL, Nutanpatty, Silchar enrolled his name 10-12-1932. He joined the State judicial service as EAC and after retiring from his service he joined the Bar at Hailakandi, Sri Promode Ranjan Sengupta, BL, enrolled his name 04-02-1932. He left for Hailakandi and joined in bank as a Mamanger and after that he accepted the service of a school teacher, Sri Samarjit Sinha, BL, Tarapur, Silchar and enrolled his name on 10-03-1933. He left for Sylhet Bar and later on joined the judicial service in State Govt. during the period of Wartime, Sri Naresh Chandra Ghosh, BL,, Tarapur, enrolled his name, July, 1933. Sri Makabbir Ali Mazumdar, BL, Madhurband, November 1933. He was elected as a member, State Legislative Assembly and Chairman, local board, Silchar, Sri Hem Chandra Chakraborty, enrolled his name in December, 1933. He was elected member Assam legislative Assembly, Sri Netai Chand Patni BL,, Tikarbasti,

Silcahr, February 1934. Sri Rathindra Chandra Dutta, BL, Vakil Patty Silchar, 08-07-1934, he was the advocate of Supreme Court of India, Secretary District Bar Association, 1951, Sri Ananta Kumar Das, BL, Janiganj, Silchar, March 1936, he left the Bar and worked as a school teacher for some years. Sri Upendra Mohan Nath, MA BL, Tikarbasti, Silchar, March, 1936, he left the Bar and joined School service. Sri Paresh Chandra Dey Choudhury, B.Sc, BL, Nutanpatty, Silchar, 16-02-1937, he was an advocate of Supreme Court of India, elected Chairman Silchar Municipal Board in 1967. Sri Sultan Ali Mazumdar BL,, Madhurband, Silchar, 11-04-1938, Sri Trailokyanath Deshmukhya, MA,BL,, 01-12-1937, left the Bar and re-admitted on 18-09-1945, later on joined the service under Assam Govt. Sri Rai Mohan Das, BL, Bilpar, Silchar, December, 1940. He left the Bar and joined service of Bank, Sri Harish Chandra Chakraborty MA, BL, Narsingtola, Silchar, December 1942. He left Silchar Bar and joined Hailakandi Bar in 1944. In that way *Vakeels* gradually involved themselves in socio-political activities in Barak Valley in the Colonial days.

But after the entry of law graduates, the term *Vakeel* was gradually altered. In earlier period any legal qualification for *Vakeels* was not required. They indulged in systematic exploitation of the clients, because their prime motive was to earn huge amount of money. Though they had been seen as intellectuals by profession, they extorted people financially while procuring justice for them. In 1835, under Act. V, Cachar had gone to under the jurisdiction of the Calcutta High Court for civil and Criminal matters. And in the subsequent year i.e. 1836, the district was transferred under the commissionership of Dacca and under the session judge of Sylhet. As a result any independent system of judicial administration was not set up. So these 'middle men' or vakeels were not eager to settle in the valley. They did not feel a sense of belonging to the society.³⁴ The lack of education made the agriculturist take their service of these Vakeels for Judicial requirements.³⁵

These fortune seeking *vakeels* rushed into this profession to fulfill this void and earned money by exploiting the clients by way of manipulation. Beside this, the outsiders came from neighbouring district of Bengal with their little educational qualification and engaged themselves in shop-keeping or other business to keep records systematically and maintained their files and records which helped them to earn additional money from them.³⁶ The absence of the concept of stamp papers and rule of law which they had been using as an instrument to earn money made them financially wealthy.³⁷

³⁴ C R No. 35, 1837; District Bark enrolment register, Silchar.

³⁵ B C Allen, *op. cit.*, n-18, p. 11.

³⁶ C R No. 146, 1838.

³⁷ *Ibid.*

In this connection, report of E. R. Lyons, the Superintendent of Cachar reported on 27 April, 1840 stated.³⁸

My experience during the last seven months has convinced me of the necessity of some checks, and I can suggest no other than the stamp laws. In their absence, the Cacharies were most affected. The pleaders under existing system easily induced people to present position with the one subject of enriching themselves at the expense of their duped clients, but a person would pause before the instituted a frivolous and unfounded suit had he to pay for this litigations, at the same time his cause of action would be trifling indeed if the stamp law deferred him from having recourse to the courts for high rights.

But such an immoral practice gradually influenced the entire system of judicial matters. The lack of western education system, the absence of proper judicial and civil procedure up to 1880, neither strengthened the independent professional class of the society nor constituted any intellectual middle class elite who had been able to support the causes of these immoralities. But such circumstances had undergone change when Silchar Govt. School established in Silchar. The spread of western education gradually helped the creation of educated class and the same time encouraged the legal profession such as law graduate course. The net result was that the regime of greedy intellectuals come to an end.

The Government took some positive steps to set up a proper judicial structure in this valley separately. In 1880, the civil procedure court and the Stamp Act were extended to Cachar.³⁹

After this improvement, licensed pleaders joined the Silchar Court from neighbouring parts of Bengal and from Sylhet. It was the beginning of an era for the rise of middle class professional groups in the Barak valley. Rai Bahadur Hricharan Das first to join in Silchar Bar as an Advocate. Then, in 1888, Kamini Kumar Chanda MA BL, of the Presidency College Calcutta joined in the Silchar Bar. He earned a social repute from the Baladhan case early in this career which gave him a flourishing practice in criminal cases not only in Barak valley but also all over Bangal. In 1904 he was enrolled as a vakeels in the Calcutta high Court and in 1925 he became a High Court Advocate.⁴⁰ Beside this, Kamini Kumar Chanda's early political career started in Calcutta. Kamini Kumar Chanda returned to Silchar, probably in 1889-90 and in the meantime he had already been recognised as a leader in the nationalist movement. Then his son Arun Kumar Chanda, obtaining his LLB degree from Calcutta University in 1927 but he was not actively engaged in his own profession. Like his father he also actively participated in politics, and political activities, social

³⁸ *Ibid.*, 108, 1840.

³⁹ A S R file no. 115/212, 1872-73.

⁴⁰ S P Sen (ed.), *Dictionary of National Biography*, Vol. I, Calcutta, 1922, pp. 59-60.

works, upliftment of women, worked for education, organised trade union movement in the Tea Garden labourers which recognised him as a political leader of Barak Valley.⁴¹

Again, a group, of lawyers from the valley also joined into Silchar Bar Library. These group of people, belonging to the middle class formed an 'elite group'. They were Middle class because, they were conscious about their ideologies, views and ethics. They were independent by their profession. Their close contact with All India leadership, ideology and collaboration broadened their outlook. These elitist groups started some positive step especially to eradicate orthodoxy and other evil practices and to promote female education, political consciousness, social and economic mobilisation, trade unionism and so on.

⁴¹ *Ibid.*, Vol. IV, Calcutta, 1972-74, pp. 258-59.