

**MORALITY IN MIZO FICTION: A STUDY OF  
SELECTED FICTIONS OF KHAWLKUNGI**

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

SANGROZAMI

MZU REGN. NO. : 1600796

Ph.D. REGN. NO. : MZU/Ph.D./966 of 26.05.2017



DEPARTMENT OF MIZO  
SCHOOL OF EDUCATION AND HUMANITIES  
MIZORAM UNIVERSITY

JULY, 2022

**MORALITY IN MIZO FICTION: A STUDY OF  
SELECTED FICTIONS OF KHAWLKUNGI**

By

SANGROZAMI

DEPARTMENT OF MIZO

Supervisor

Prof. R.L. THANMAWIA

Submitted

In partial fulfillment of the requirements of the Degree of Doctor of  
Philosophy in Mizo of Mizoram University, Aizawl

**MIZORAM UNIVERSITY**  
**Aizawl; Mizoram-796004**



***Prof. R.L. Thanmawia***  
***Department of Mizo***

**Department of Mizo**  
School of Education and Humanities  
Tanhril, Aizawl  
Post Box - 796004  
Phone –9774401589/9612152442  
Email : [raltemoia@gmail.com](mailto:raltemoia@gmail.com)

---

**CERTIFICATE**

This is to certify that the thesis entitled “**Morality in Mizo Fiction: A Study of Selected Fictions of Khawlkungi**” submitted by Sangrozami has been written under my supervision.

She has fulfilled all the require norms laid down within the Ph.D regulations of Mizoram University. The thesis is the result of her own investigation. Neither the thesis as a whole nor any part of it was submitted to any other University for any research degree.

Her registration is under UGC Regulation 2016. However, she is admitted in 16.8.2016 (Registration No. MZU/Ph.D./966 of 26.05.2017). She can be exempted in Plagiarism Verification Certificate.

Dated Aizawl  
The 25<sup>th</sup> July, 2022

(Prof. R.L. THANMAWIA)  
Supervisor

# **MIZORAM UNIVERSITY**

**AIZAWL : MIZORAM - 796004**

**July 2022**

## **DECLARATION**

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

This is being submitted to the Mizoram University for the degree of Doctor of Philosophy in Mizo.

(SANGROZAMI)

Candidate

Department of Mizo

(Dr. RUTH LALREMRUATI)

Head

Department of Mizo

Mizoram University

(Prof. R.L. THANMAWIA)

Supervisor

Department of Mizo

Mizoram University

## ACKNOWLEDGEMENTS

First and foremost, I thank the Almighty God for his everlasting love, guidance and countless blessings all my life and especially throughout my research work.

I would like to express my deep and sincere gratitude to my Supervisor, Prof. R.L. Thanmawia, the distinguished academician, for providing me invaluable guidance throughout my research work. I am extremely grateful for his encouragement, advice, inspiration, empathy, and for his patience and kindness whenever I was struck with health issues. “Sir, you are my Teacher, Philosopher and Captain. I will never forget you”.

I am especially extremely grateful to my mother, C. Lalpari, for her unconditional love, prayers, caring and sacrifices for educating and preparing me for my future. I am very much thankful to my husband for his love, understanding and continuing support even when I was at my worse during my research work. I also express my thanks to my sisters and their children for their love and constant support. “You, my family are my Strongest Pillars”.

My sincere thanks also goes to all the teaching and non-teaching staff of Mizo Department, Mizoram University for their untiring assistance and providing me with all the materials at their disposal.

My thanks and gratitude also goes to the Principal, Govt. J. Thankima College for allowing me to pursue my research work freely and without any hindrance. I am most grateful to my colleagues in the Mizo Department also.

Last but not the least, my thanks and appreciation also goes to all my friends especially Janet Sangkungi Pachuau, for their support, encouragements and being my ever present sounding boards.

Dated Aizawl  
The 25<sup>th</sup> July, 2022

(SANGROZAMI)

## CONTENTS

		Pages
	Supervisor's Certificate	i
	Candidate's Declaration	ii
	Acknowledgements	iii
Chapter I	Mizo Fiction and the Literary Works of Khawlkungi	1-45
Chapter II	Morality	46-91
Chapter III	Moral Characters in <i>Zawlpala Thlan Tlang</i> and <i>Sangi Rinawmna</i>	92-143
Chapter IV	Moral Characters in <i>Pasal Duhthlan</i> and <i>Duhtak Sangpuii</i>	144-193
Chapter V	Conclusion	194-208
	Bibliography	209
	Biodata	225
	Particulars of Candidate	231

## CHAPTER – 1

## MIZO FICTION AND THE LITERARY WORKS OF KHAWLKUNGI

Fiction is important for depicting the reality of human life. Every society used their fictions for certain social reformations while at the same time providing pleasures to its readers. Learning fiction nurtures moral instruction and provides information about the social life and culture of a society. Fiction plays a significant role as an inspiration for endowing social conduct for people while at the same time, brings forth happiness and confidence to disillusioned people. As the world developed so does the genre of fiction for the reading pleasure of its readers of different generations. According to Hudson,

One function of fiction is to provide amusement for the leisure hour and a welcome relief from the strain of practical affairs; and any novel which serves its purpose in this way may, on the sole condition that the pleasure it affords is wholesome and tonic, be held to have fully justified itself. Moreover, the excellence of its technique, or its dramatic power, or its exceptional cleverness in characterization, or its abundant humor, or some other outstanding quality of its workmanship, may suffice to lift an otherwise insignificant story to a high rank in fictitious literature (132).

Fiction is the most widely read form and an important branch of literature in the world. Abrams and Geoffrey say, “Fiction in an inclusive sense is any literary narrative, whether in prose or verse, which is invented instead of being an account of events that actually happened. In a narrower sense, however, fiction denotes only narratives that are written in prose (the novel and short story) and sometimes is used simply as a synonym for the novel” (130-31).

The novelists portray the immoral social life for the reader employing the sights they have witnessed and seen which captivate their minds. Using what they saw, they plant their philosophy of life in their fictions. A good novel has an ennobling effect on the readers’

mind. Novel serves as an important source of learning the value and worth of life. Thus, people in their deepest sorrows in life seek and find new hope from novels.

*Cambridge Advanced Learner's Dictionary* also used the term fiction as “the type of book or story that is written about imaginary characters and events and not based on real people and facts” (567). Fictions are works of imaginations, but all imaginative or creative works are not fiction. Cuddon writes, “Fiction is now used in general of the novel, the short story, the novella and related genres” (279). Therefore, fiction is another genre which is different from poetry and drama, it belongs to the genre of prose and the elements of characters, plot, diction and setting are utilized.

This research which attempts to read on the morality and the moral fictions generally attempt to test human values, not for the purpose of preaching or peddling a particular ideology, but in a truly honest and open-minded effort to find out which best promotes human fulfillment.

The moral of a story is a universal aspect of the majority of fictional literature that it not only entertains the readers, but also it serves the purpose of instruction, information, and improvement of the readers.

### 1.1. Origin of Mizo Fiction

The root of Mizo fiction can be traced back to Mizo folk narratives. The Mizos have a number of folk narratives including myths, legends and folktales – animal tales, trickster tales, spirit world, and tales of warrior, romantic tales, humorous tales and tales of supernatural. According to Abraham, “Myth is a story handed down from olden times containing the early beliefs of a race, especially explanations of natural events, such as seasons. Most myths involve rituals. Characters are gods or supernatural beings” (123). In general, a myth is a story which is not true and which involves supernatural beings.



Myth is always concerned with creation and explains the existence of something. *Dictionary of Literary Terms and Literary Theory* also defines legend as “Originally legends were the stories of lives of saints which, in monastic life, might be read in church or in the refectory and therefore belonged to hagiography” (391). In short, it may be said that legends are orally transmitted stories of heroes. Abraham says, “Folktale is a short narrative in prose of unknown authorships which has been transmitted orally” (79). The term, however, is often extended to include stories invented by a known author. Abrams also said, “Folktales are found among peoples everywhere in the world. They include myths, fables, tales of heroes and fairy tales (139). Under Mizo folk narratives, folktales are one of the basic and premiere foundations, for the rise and development of the present Mizo fiction.

There was no written piece that could be read before the coming of the two Christian Missionaries. Before the arrival of the Christian missionaries in Mizoram, the Mizos did not have their own fictional writings. J.H. Lorrain (1871-1944) and F.W. Savidge (1864-1936), who were known as Pu Buanga and Sap Upa respectively, came to Mizoram on 11<sup>th</sup> January, 1894 as a Christian missionary. They codified Mizo alphabet based on Roman script and began translating Bible, hymns and other literary works, and also published many other texts using the new alphabet. It is necessary to bear in mind that the new alphabets have paved the way for the emergence of Mizo fiction.

However, two decades prior to the arrival of the pioneer missionaries in Mizoram, the then Deputy Commissioner of Chittagong hill tracts Thomas Herbert Lewin (1839-1916), whom the Mizos called Thangliana published an informative book, named “*Progressive Colloquial Exercises in the Lushai Dialect of the Dzo of Kuki Language with Vocabularies and Popular Tales*” in 1874 and in this book, three Mizo folktales – *Chemtatrawta*, *Lalruanga* and *Kungawrhi* were included. These were the first three known folktales of Mizo which were recorded in a written form.

The footsteps of T.H. Lewin was followed by J. Shakespeare and he included ten Mizo folktales in his book *Mizo and Non Mizo Tales* in the year 1898. Meanwhile, some are translated Mizo folktales into English by scholar. In 1912, J. Shakespeare was the first who translated Mizo folktales into English and included them in his book *The Lushei Kuki Clan*. A Welsh Missionary, F.J. Sandy also translated twenty three Mizo folktales and published in 1919 titled *A Legend of Old Lushai*. McCall also translated some folktales into English in 1949 and included it in his book *Lushai Chrysalis*. S.N. Barkataki also put twenty-four Mizo folktales in his book named *Tribal Folktales of Assam (Hills)* which was published in 1970. Thus, Gohain and Chaudhury also collected and translated five Mizo folktales into English in 1979 in their book titled *Folktales of Nagaland, Manipur, Mizoram and Tripura*. Discerning the importance of Mizo folktales and the cultural heritage of the Mizo tribe, Lalitluangliana Khiantge also published sixty-eight Mizo folktales into English in his book *Folktales of Mizoram* in 1997.

Therefore, publication of folktales in Mizo language have increased numerously. The Welsh Missionaries collected twenty-three Mizo folktales called *Mizo Thawnthu* which was published in 1926. In 1940, Nuchhungi Renthlei published thirty eight Mizo folktales called *Serkawn Graded Readers* which was followed by P.S. Dahrawka who collected forty two Mizo folktales in 1962 titled *Mizo Thawnthu*. In addition to this in 1994, C. Vanlallawma also collected and published thirty one Mizo folktales in his book *Hmanlai Hian Mawm*. Then, Lalruanga also published twenty one Mizo folktales in 2000 called *Mizo Thawnthu Zirzauna*. R.L. Thanmawia also published three volumes of Mizo folktales which was classified as myths, Romantic tales, animal tales, tales name after women under the title *Mizo Hnahthlak Thawnthu*. Last but not the least, Lalhmachhuana Zofa has collected seven volumes of Mizo folktales. Thus, it is remarkably evident that Mizo folktales is the foundation for the emergence of Mizo fiction. In fact, Folktales are the mirror of human nature. It is an

important resource for reflection and illuminates the traditional values and lifestyle of a culture.

The origin of Mizo fiction is an arduous task to trace as fiction may encompass folktales and myths. They are stories with undetermined sources and are originally handed down from one generation to another orally. So, it can be concluded that Mizo fiction is as old as Mizo society as folktales and myths developed together with the society. Mizo society is a society which has tremendous potentials in folklore, particularly in folk narratives. Mizo fiction is the earliest among other branches of literature. The written literature fiction commenced its manifestation in Mizo Society in the year 1936 when the first Mizo novel *Hawilopari* and the first Mizo short story *Lali* which was also written by L. Biakliana in 1937.

## 1.2. Development of Mizo Fiction

According to records, fictional writing and composition wasn't in existence prior to the advent of Christianity in Mizoram. After the Christian missionaries came to Mizoram and codified the Mizo alphabet based on Roman script in 1894, the two Missionaries taught the Mizo people to read and write. Through education, the introduction of Mizo literature was embarked. Vannghaka states,

The Christian missionaries who first came to Mizoram happened to be good linguists and their pioneering works on the language and literature helped to put Mizo language on a sound footing. The new literates, then lovers of stories used to read the hand-written copies of translated novels. Higher education and readings in great literature fostered a new dream (*Influence 22*).

The progress of Mizo fiction can be traced back to the year 1936 i.e., forty two years after the introduction of Mizo alphabet, when L. Biakliana wrote two fictions; one is a novel called *Hawilopari* in 1936, and the other a short story *Lali* in 1937. Four other writers,

Kaphleia, Lalzuithanga, C. Thuamluaia and C. Khuma followed the footsteps of L. Biakliana and contributed laudable and valuable fictional works. Kaphleia wrote *Chhingpuii*, followed by Lalzuithanga's *Thlahrang*, *Phira leh Ngurthanpari*, *Aukhawk Lasi* and some other interesting stories. C. Thuamluaia wrote novel and short stories both in English and Mizo- a novel called *Engtin awm ta zel ang maw?* and short stories –*Sialton Official*, *Leitlang Dingdi*, *Pu Hanga Leilet Veng*, *The Disaster* and *The Days That Followed*. C. Khuma also wrote a very endearing story called *Maymyo Sanapui* in 1946, which was the first available printed fiction for the Mizos. He also wrote other fictional works namely, *Hmangaih Thiamna*, *Fahrah Nun*, *Phuloh Zunleng* and *Chhingkhual Lungdi*. The other story writers, K.C. Lalvunga, James Dokhuma, Lalhmingliana Saiawi, and Khawlkungi, the first woman fiction writer and others appeared in the literary world. The works of these writers laid the foundation for birth and development of Mizo fiction.

In *Ka Lungkham*, B. Lalthangliana mentions that the first printing press in Mizoram was given by Ch. Loch and the press was called The Loch Printing Press in 1912 (209). But private printing presses appeared in 1946 when R. Thanhlira ran his private press and he published a newspaper titled *Mizo*. Soon after in 1950, Zoram Printing Press was established which was followed by Khuma Printing Press in 1952 (210).

As renaissance happened during the fourteenth Century which resulted all forms of development including literature in western countries, the introduction of printing press in Mizoram greatly developed literature amongst the Mizos. Novel and life are closely related, and so a novelist often leaves hidden messages through his/her characters. E.M. Foster says, “The speciality of the novel is that the writer can talk about his characters as well as through them, or can array for us to listen when they talk to themselves” (73). Since then, a number of printing presses have been established and this has paved the way for the publication of Mizo literature including fictional works.

In *Mizo Fiction: Emergence and Development*, Zoramdinthara classifies Mizo fiction into three different periods. They are- The Pre-Independence Mizo Fiction: starting from the years 1936 to 1946; Post- Independence Mizo Fiction, which covers from the year 1947 to 1986; and lastly Modern Mizo Fiction which covers all those fiction produced during the years 1987 to 2000.

K.C. Vanngbaka in his *Influence of Christianity in Mizo Fiction*, classifies the setting of Mizo Fiction into Pre- Christianity Era, which covers Mizo fictions, set in Pre- Christianity Era. The fictions reflected the Mizo society in olden days, and the influence of Christianity on the writer of those fictions; Post- Christianity Era covered the influence of Christianity on Mizo society which the fictions have reflected; and lastly, the Present Day highlighted those fictions which are more complex, direct and uniform in characterization.

Based on the development, the Mizo Fiction may be classified into three periods. They are- The First Period: Beginning from the years 1936 to 1950. This period may be called the Pioneering Period; The Second Period which covers from the years 1951 to 1993; and lastly The Third Period which covers all those fictions produced during the years 1994 to 2017. These classifications were contingent on their commencing of writing fictions and the quantity and popularity of publications of the fiction writers.

### 1.2.1. The First Period (1936-1950)

#### 1.2.1.1. L. Biakliana (1918-1941)

L. Biakliana, the eldest son of Rev. Liangkhaia and Ngurchhuani was born on 26<sup>th</sup> August 1918 at Mission Veng, Aizawl. While he was student of Intermediate Arts at Gauhati Cotton College in 1937, he suffered from a dreadful disease i.e., Tuberculosis, the most dangerous and infectious disease of that time. After he recovered in 1941, he studied Theology at Cherra Theological College. Soon after, he was infected by the same disease and took medical treatment in Robert's Hospital, Shillong, he deceased on 19<sup>th</sup> October, 1941.

*Hawilopari* is the first novel of Mizo written by L. Biakliana. It is an interesting story set in the Pre-Christian era of Mizoram. The story is about three pairs of lovers, Hminga and Hawilopari, Liana and Mawii, Chhana and Ngaihi with their leader Zema. B. Lalthangliana said that “This novel was a Historical novel and the themes was about love and friendship” (*Mizo Literature* 308).

The two orphans, Hminga and Liana’s mother expired and their father remarried. They attempted to flee from home because of the ill treatment of their step-mother. Their beloved friend Zema made an arrangement and decided to follow them wherever they go. One day, as they bid their farewell with their girl-friends, Hawilopari, Ngaihi and Mawii in the forest, they told them not to disclose to anybody the direction they were to go. Hminga, Zema, Liana and Chhana (the chief’s son) went away. The villagers searched the four men but they did not find them, and their girl-friends at home kept the secret of those boys. Four years after their abscondence from home, they recruited in the British Army and had been promoted to the higher ranks by their British leader. Luckily, they had a chance to visit their long time parted village after ten years of abscondence.

Hawilopari and her friends were very faithful and lonely. Unbeknownst to them, about their boy-friends, they were faithfully waiting their coming back. Khualluta, the son of the Chief council loved and wanted to marry Hawilopari. Khualluta sent a mediator to the parents of Hawilopari for betrothing her. But Hawilopari refused to marry Khualluta. For this, Khualluta defamed her by lying that he had sexual intercourse with her. Hawilopari’s parents lodged a case to the chief but Khualluta won the case on the ground of his being the son of the Chief council. With anagonizing heart, Hawilopari’s family left the village on the night just before Hminga and his friends reached at the village.

As they were about to reach the village, the four friends met Mawii and Ngaihi, who were collecting firewood in the forest who told the news of Hawilopari’s departure. Hminga’s father died on the night when they arrived in the village. But their step-mother was no longer

cruel to them and had a new heart, and the family happily reunited. The two pairs, Chhana and Ngaihi, Mawii and Liana, the brother of Hminga were married.

Hminga was very desolate for his inability to see Hawilopari. Therefore, he decided to look for Hawilopari and then secretly left the village at night without telling anyone, even to his brother. Soon after when he reached Hawilopari's new village, nothing was there as the enemies raided them and set fire to all the houses. Hawilopari and her family members were taken captives by the *Pawi* enemies. When Hminga reached the village of Hawilopari, he saw the situation. Meanwhile, Zema secretly followed Hminga to help and find Hawilopari. Zema, who belonged to the *Pawi* clan, rescued the family of Hawilopari. As soon as Hminga arrived and for the request and taken measures by Zema, Hawilopari's father settle for the proposed marriage between Hminga and Hawilopari. However, Zema sacrificed his life for his beloved friend Hminga and Hawilopari.

*Lali*, the second fictional work of L. Biakliana was a short story which was written in 1937. It is based on the exposition of the status of Mizo women and the role and impact of Christianity in Mizo society. B. Lalthangliana says, "Around 1939-1940, a writing competition was organized by *Mizo Zirlai Pawl* (Mizo Student Union) on "*Mizo Hmeichhe Chan/Chanvo*" (The Fate of Mizo Women). The story *Lali* bagged the first prize in this writing competition" (*Ka Lungkham* 192). The setting of time was during 1920-1940 and it is a Christian Love Story.

The story reveals the depraved condition of women in the Mizo society of the time. Lali, the main character was a true Christian and a Sunday school teacher. Her father was an alcoholic. As a consequence of her father's addiction to alcohol, her family lived under a depraved circumstance. Lali was attached to her co-worker Biakmawia who had been spending his night time falling in love with Lali and they became friends. In the meantime, Rozika, the son of wealthy man of the same village fell in love with Lali and had sent a

mediator to marry her. Lali's father accepted the marriage proposal without consulting Lali. But Lali and her mother did not agree to Rozika because of his bad conduct.

Lali's refusal of the marriage proposal enraged her father who thrashed his wife and son Zuala who happened to support Lali. Zuala was grievously hurt and became seriously ill. On his death bed Zuala asked his father, "Dad, will you come to heaven?". The question utterly changed the character of his father and had a new life since then. After the death of Zuala, the marriage of Lali and Biakmawia was concluded in a very blissful ambiance and the story ended happily.

As early as 1936 and 1937, L. Biakliana had written laudable and noble novels. In his comments on *Lali* written by L. Biakliana, B. Lalthangliana said, "It is noteworthy that as far back as 1937, there was a Mizo youth with such a lofty and fresh imagination" (*Ka Lungkham* 193). In the art of Mizo story writing, he is the pioneer and guide who had left valuable works during his short span of life of only 23 years. B. Lalthangliana also mentions, "Generations after generations who are students and researchers of Mizo literature will always remember Biakliana, who had written the first two Mizo fictions Hawilopari (Tragi-Comedy) and Lali (Comedy) as far back as 1936 and 1937 respectively, even if he had not written anything else" (*Mizo Literature* 310). It was he who paved the way for Mizo fiction-both in novel and short story.

#### 1.2.1.2. Kaphleia (1910-1940)

Kaphleia, the second writer of Mizo novel was born on 10<sup>th</sup> January 1910 at Thiak village. They moved to Tachhip village in 1927 from Thiak. He continued his studies from 1935-1939 at Scottish Church College, Calcutta. While he was studying Intermediate Arts he suffered from Tuberculosis which was considered fatal and incurable disease those days. In 1937, he returned to Mizoram. With L. Biakliana, who was another patient of the same disease, they were admitted together in Durtlang Hospital where they were separately



admitted in *Inte Thawveng* (Lonely Cottage). In this cottage, both of them spent ample time for writing and they produced numerous literary pieces which are valuable for Mizo literature till today. Both Kaphleia and L. Biakliana published a manuscript magazine called *Chhura Chanchin* (Story of Chhura) regularly up to twenty volumes. He was discharged from Durtlang Hospital and returned to Tachhip and was confined in a small house constructed for him. He died in 1940 when he attained thirty years of age.

Kaphleia is the first writer of Essay in Mizo and he wrote *Thlirtu* (The Onlooker) in 1938. He is famously known as the first essayist in Mizoram. Besides, in 1938-1939 he wrote the third Mizo fiction called *Chhingpuii*, it highlighted the famous war in Mizo history *Chhak leh Thlang Indo* (War between the East and the West) which broke out in 1877-1880. Vannghaka calls this fiction a ‘romantic tragedy’ (*Influence* 32).

*Chhingpuii* is an interesting novel. The author uses the woman’s name as the title in his story book like L. Biakliana. Kaptluanga, a great hunter and a prominent hero of Buangtheuva’s village falls for a beautiful lady called Chhingpuii who resides in the same village. Some young men in the village, jealous of Kaptluanga, poisoned him by means of magical power and he never recovered since then. Kaptluanga was unable to set out for hunting and no one visited his house as regularly as the days when he used to kill wild animals. But Chhingpuii sympathized him and often paid visits without being seen by others. While Kaptluanga stayed at home every day, Chhingpuii had to follow the elder people to the jhum field to work. One day, the Tachhip warriors beheaded Chhingpuii while she was on the way to the field. Upon hearing the sad news Kaptluanga was infuriated but was helpless as he was weak and sick. Depressed that it was meaningless to carry on with life, he then, unfortunately shot himself to death.

Although Kaphleia had only one novel to his credit in Mizo literature, it is undeniable that it is beyond measure to dismiss its substantial value. The pleasant taste of interest and the

act of unearthing the core of human life makes his novel noteworthy. B. Lalthangliana states, “Kaphleia’s *Chhingpuii* will always be a great fiction and depicts human’s core values and principles leaving a great legacy for the Mizo people for eternity” (*Mizo Literature* 312).

### 1.2.1.3. Lalzuithanga (1916-1950)

The third Mizo fiction writer Lalzuithanga was born on 16<sup>th</sup> April, 1916 at Kulikawn. He was a talented man who was blessed with an excellent skill in arts and literature. During the years 1944 to 1947 he was an armourer in the Royal Indian Air Force. He worked as an Agriculture Demonstrator during the year 1949-1950. He also had an extensive interest in politics. He died of a heart failure on 28<sup>th</sup> September, 1950 in Monachera Tea Estate at Cachar District.

Lalzuithanga wrote two novels, *Thlahrang* and *Phira leh Ngurthanpari*. He also wrote 15 short stories and drama. *Aukhawk Lasi*, a book title containing four short stories, namely, *Khawfing Chat*, *Eng Dan Nge Ni*, *Eng Nge Pawi* and *Aukhawk Lasi* were written and compiled by Lalzuithanga. His other short stories were *Ka Damchung Leilawn Chanve*, *Ka Nu*, *Tumahin Hriat Loh Tur*, *Min Hriatrenng Nan*, *Tu Thiam Loh Nge*, *Char Huai I Hlau Lawm Ni*, *Chawngi*, *Khawmu Chawi*, *Kawla tlan zel rawh*, *Rina Lohva Uibuk Sa* and *Hrangkhupa Khua*. He was the third fiction author as well as the first author of detective novel of Mizo.

*Thlahrang* is an interesting detective story. It is a book of suspense and strange things which took place in different locations. The story begins with a peculiar and dreary dream. Tawia, the protagonist found a dead body of woman in the jungle. He reported to the police but no corpse was found when the police reached the said spot. The dead body found at Sairang was also stolen. The dead body of Parmawii who was murdered by unidentified culprit was also believed to be stolen from hospital by the same culprit. People arrested Tawia for homicide and accused him as the impersonator of the spirit who steals corpse. But

in reality, it was Kawla who disguised himself and frightened the people in different places. Kawla was a retired army, medicine businessman who was an expert in preparing Myanmar's medicine. He later revealed his crime to the Police. Tawia was innocent and released from the jail and Kawla was hanged to death.

The other novel of Lalzuithanga's *Phira leh Ngurthanpari* is an interesting story. It is a historical novel about a century ago, which occurred before 1890's, when a village attacked another village and there are casualties. In the story, Phira, the warrior of Lalhuapa's village and the hero of this novel is characterized as a man of extraordinary strength and courage.

The story begins with fighting. One night, Hrangchina, the warrior of Lalbuta's village with his men attacked Phira and his men, the warriors of Lalhuapa's village. The only survivor was Phira. Phira killed Lalphunga, the chief's son and the messenger Bawiha, and set the village of Lalbuta on fire. Afterwards, Phira entered the village of Lalhrima, the brother of Lalbuta as a messenger. Meanwhile, Ngurthanpari, the daughter of Lalbuta also reached to stay with her uncle, Lalhrima. When Phira and Ngurthanpari met, they fell in love. As soon as Lalhrima came to know that Phira was the killer of Lalphunga and who set fire to Lalbuta's village, he attempted to kill him but secretly Ngurthanpari set him free.

When Lalbuta came to know about the love affair between Phira and Ngurthanpari, he was furious and decided to kill Ngurthanpari. Ngurthanpari with her mother fled to Lalhrima's village as advised by Lalpuii; it was the last time Ngurthanpari and her mother were seen. Lalbuta changed his mind after knowing every incident between Phira and Ngurthanpari but it was too late. Phira intended to marry Khumi, but before they formalized the marriage, Phira's mother and Khumi were captured by the *Pawi* raiders. Phira rescued them and on the way to their village they took a rest inside the cave; an earthquake occurred and all of them died inside the cave.

The works and contributions of Lalzuithanga will eternally be remembered in Mizo literature. Nununa says, “Lalzuithanga paved the way for detective and gothic fiction in Mizo literature. His fictional contribution was to be highly valued and measured both in quality and quantity” (10). B. Lalthangliana called L. Biakliana, Kaphleia and Lalzuithanga “The Three Wheels of Mizo Novel” (*Ka Lungkham* 207). L. Biakliana, Kaphleia and Lalzuithanga paved the way for the development of Mizo fiction. B. Lalthangliana states,

The three Mizo Novelists started writing novel in different genre. Biakliana started ‘Lali’ as Christian love story while ‘Hawilopari’ was a Historical novel. Both these novels have happy endings. While Kaphleia’s ‘Chhingpuii’ was a Historical novel as well as a tragedy, and it is a good ‘Secular literature.’ Lalzuithanga’s novel (Thlahrang) was the first Detective novel we can see so far (*Mizo Novel* 92).

#### 1.2.1.4. C. Ṭhuamluaia (1922-1959)

C.Ṭhuamluaia, the fourth fiction writer was born in 1922 at Lungmam village. In 1926 they moved to Lunglei and resided there. He completed Bachelor of Arts in 1950 from St. Edmund’s College, Shillong. After when he returned to Lunglei he worked as Headmaster in Lunglei High School. He had a broad interest in politics and was elected in the election of Mizoram Legislative Assembly in 1957 and died on 29<sup>th</sup> May 1959.

C. Ṭhuamluaia wrote a novel titled *Engtin Awm Ta Zel Ang Maw?* and wrote five short stories namely, *Sailton Official*, *Leitlang Dingdi*, *Pu Hanga Leilet Veng*, *The Disaster* and *The Days That Followed*. He was also an Essayist, some of his essay was written in English and a number of his essay and articles are published and printed in the newspapers. F. Lalfakawmi says, “C. Ṭhuamluaia’s greatness as a fiction writer does not lie in his craftsmanship but in his proficiency of language” (49).

The first novel of C. Thuamluia's *Engtin Awm Ta Zel Ang Maw?* was written on 11<sup>th</sup> October 1945. It is a remarkable story. In the novel *Engtin awm ta zel ang maw?* there are two best friends Jama and Allana who loved each other, living in Lunglei city. One day Jama left Alana to celebrate a wedding at Lungsang village and there he met his old friend Parlawmi. During his stay in Lungsang village Pu Hluia told about how the Kantu village was exists. While Jama was away, Allana looked for him and started heading towards the eastern sides. When Allana reached Bangla village, he lost the way.

After several days Jama and Allana met again and build a small hut. After a few days later they set off again, they were ecstatic and forgot that they were lost. An eagle which belonged to the Chief of Kantu village took away Allana's handkerchief and luckily, they captured it and put in the box. Meanwhile, the chief of Kantu village sent his men to search the eagle and found the eagle when Allana was out and took Jama to their village. When Allana returned home he found out that Jama was missing and went out in search of him.

On the way, he lost his consciousness out of exhaustion but fortunately a benevolent couple Ringi and Khawlana saw him and hid him in their house. When Allana got well he went out to find Jama and met Januari, the fiancée of the chief's son Kokea and they fell in love. Unfortunately Allana was arrested and condemned to die. Luckily there was agitation in the village about Kokea who had a child with the daughter of the village elder as he did not want to marry. The villagers protested and declared war against Kokea and there was a gun fire and the men who were to hang Allana and Jama ran off. Finally, the two friends and Januari escaped to the river. Thus, the story ended with the thought of an escape plan and navigation of the challenges that lay ahead.

The story, *Sialton Official* deals with the hero Sialton Official and the heroine Dorothy. Sialton Official was transferred to another place from his present post by the government. On their way to his new post with his family they refreshed themselves at a

hotel called Hotel Odyana in Zolawn Village. Inside the hotel room he found out Shillong Times newspaper and read out the pages and in the personal column he found out the news of Dorothy.

In the past years Dorothy had been his sweetheart and he learned that she faced a difficult problem. Then he recalled back the good times of their past, when they were together; he couldn't even hear the calls of his wife and children. He took out the photo of Dorothy and went out of the hotel drowned in the memories of the past and got inebriated. While he was outside, the hotel caught fire and his wife and children were burnt to death. When he regained his senses back, it was too late. Ultimately, he was reformed and became a teacher in Zolawn village where he lost his wife and children.

B. Lalthangliana opined that C. Ṭhuamluaia is well versed in the Mizo dialect and used it skillfully. His expertise in profound literature and referencing parables is also commented by B. Lalthangliana thus “*Sialton Official* is a very absorbing and heart wrenching story combining deep literature and basic truth. Some of the words he used can be termed truly proverbial. All these combined made C. Ṭhuamluaia one of the brightest star in Mizo literature firmament forever” (*Mizo Literature* 316-17).

The uniqueness of C. Ṭhuamluaia was that he uses both real and imaginary world in the setting of his fiction. Nununa says that “It would not be an exaggeration to say that C. Ṭhuamluaia paved the way for utopian literature in Mizo” (11). F. Lalfakawmi also states, “C. Ṭhuamluaia's fictions have their own distinct features. They have a world of their own, a world created by him” (46). Though he led a brief life, his fictional works and contribution in Mizo literature will always be remembered.

## 1.2.1.5. C. Khuma (1914-1990)

C. Khuma, the fifth writer of Mizo fiction was born on 1914 at Reiek village. At the age of 29, in 1934, he joined the British army and continued his education at Maymyo city in Burma (now Myanmar). He started writing fiction in the year 1946 and his first fictional works titled *Maymyo Sanapui* was written in this year. *Maymyo Sanapui* was regarded as the first fictional work printed and published through printing press in and outside Mizoram. It was published in 1950 at Burma Union Press, Rangoon. He also wrote other fictional works namely, *Hmangaih Thiamna* (1944), *Fahrah Nun* (1947), *Phuloh Zunleng* (1950) and *Chhingkhual Lungdi* (1952). As B. Lalthangliana remarked the reason for writing this fiction, according to C. Khuma was that, while the Burmese soldiers have a lot of fiction to read during their duty, the Mizos have none (*Ka Lungkham* 209).

The story *Maymyo Sanapui* reveals the love between Liana and Ma Hla Kyi. One night Liana and his friend Zakhama who was also army personnel roamed around in the street. So, the two friends were aimlessly inside the cinema hall and saw a man with his three daughters and another young boy and a girl. As the two friends occupy their seats, one of the three daughters talked to them pleasantly before the film started; they exchanged easy conversation about themselves. After the movie ended, they left the cinema hall and parted ways. A week passed by, Liana and his friend attempted to see those girls at the market. Luckily, they met the three sisters and after exchanging pleasantries, they parted ways. Ever since then Liana and his friend often went out to see the girls. Fortunately, one day they met the girl whom Liana liked and she invited them over to her place. They had a light and intimate conversation with each other.

Unfortunately, the Japanese declared war in December and started bombing the city of Rangoon. Many people lost their lives, houses were burnt down. Liana too, being an army

was deployed at the battlefield. Meanwhile Ma Hla Kyi and her family members also had sought shelter in the forest.

Luckily, Liana and the British army reached Imphal, the capital of Manipur; Liana had a chance to go to his home in Mizoram and stayed there for three months. After the war ended, Liana returned to Rangoon to see his beloved Ma Hla Kyi but unfortunately heard the tragic news of the death of Ma Hla Kyi. Thus, the story ends.

Among the Mizo fiction writers, C. Khuma has been graded with some of the greatest story tellers of Mizo fiction. He identifies himself with one of his characters and writes an imaginary autobiography. Zoramdinthara states, “In fact, all his novels are derived from his personal experiences, he knew the people he met in life, fused his personality and his art together in such a manner that his novels became autobiographic in nature” (95).

B. Lalthangliana stated, “C. Khuma wrote his fiction to fulfill the needs for the Mizo people to possess a book to read. Therefore, he will always be remembered wherever Mizo literature is studied and researched” (*Mizo Literature* 318). Though he is no more, his works and contribution in the field of Mizo literature will always be remembered.

### 1.2.2. The Second Period (1951-1992)

After the five pioneers, fiction gradually developed and came into existence as an important branch of literature. As B. Lalthangliana writes,

The four fictional works of the Mizo were printed in Burma (now Myanmar). C. Khuma’s *Maymyo Sanapui* was the first printed form of fiction published in 1950 at Burma Union Press in Rangoon. This was followed by the two fictional works of R.L. Rina’s *Lungtiawii leh Parchuailova* published in 1961 and *Lungngaihna Virthli* which was also published in 1962 respectively, both are printed at Britannia Press,



Rangoon. And later in 1970, the works of Vzk (pseudonym of Zokima), Pathian Samsuih was printed and published at Linn Press, Rangoon (*Ka Lungkham* 208).

The fictional works of C. Khuma's *Myamyto Sanapui* and R.L. Rina's *Lungtiawii leh Parchuailova* were the first fiction cover designed with pictures (211).

#### 1.2.2.1. Lalsiama (1923-2006)

Lalsiama was born in Hmar Beitlum family in 1923 at Lungchem, a small village of Lunglei. Lalsiama, the sixth Mizo fiction writer while still service as Assam Regiment contributed two fictional works namely *Tlanthangi leh Lianhnuna* in 1947 and *Lalruati leh Tlanzara* in 1970. But the latter work of Lalsiama has not been published till today. He died on 19<sup>th</sup> November, 2006 at the age of 83. C. Vanlallawma said,

Lalsiama depicts a vivid picture of Mizo village lifes in the year 1940 from his fiction *Tlanthangi leh Lianhnuna*, since both genders usually note it down because of its interesting premise, whether at home or in the jungle, in the jhum or during harvest, they also read it at night in the jhum's hut, using the hearth's fire or while lazing around in the straw hut where they listen attentively to readings of the novel (5).

As B. Lalthangliana noted, the first novel printed in Mizoram printing press was *Khawkil Bunghuai* by Darhlira in 1975, written in 1971 and the second was *Khawfing Chahlai* in 1976 but the novel was actually written in 1964 (*Ka Lungkham* 210-11).

#### 1.2.2.2. K.C. Lalvunga (1929-1994)

K.C. Lalvunga (Zikpuii Pa) was born on 27<sup>th</sup> December 1929 in Aizawl. He was the first amongst the Mizos who joined the Indian Foreign Service (IFS). K.C. Lalvunga used the pen-name 'Zikpuii Pa' in all his writings. In 1953 he completed Bachelor of Arts (BA) from

St. Anthony's College at Shillong. K.C. Lalvunga is a poet, an essayist and a fiction writer. Due to his memorable contribution to Mizo literature, he was selected the Writer of the Century, i.e., the century of 1900-2000 awarded by the Mizoram State Government in the year 2000, for his invaluable works and contribution. On 10<sup>th</sup> October 1994, he suddenly died of heart attack at his residence in Venghlui locality, Aizawl.

As B. Lalthangliana noted, "K.C. Lalvunga had a lot of contribution to fictions. He wrote 12 fictions among which five of these fictions are lost before publication, namely, *Lalringa leh Thangzuali Hmangaihna Vanduai*, *Champhai Kawng Khualzin*, *A Thurochhiah Chu Zawm Tlak A Ni*, *Mumangah Talin Aw*, and *Lalremmawia*" (Mizo 318). In 1994, his four fictional works *Silverthangi* (1958), *Hostel Awmtu* (1959), *C.C. Coy No.27* (1963) and *Kraws Bulah chuan* (1959) were compiled and published in one book titled *Lungrualna Tlang* in 1994. While his masterpiece *Nunna Kawngthuam Puiah* (1986), an interesting novel was published separately in 1989.

However, it is as a novelist that he will be best remembered. A study and analysis of his novels clearly reveals the evolution of his geniuses. Among the published fictional works, *Silverthangi*, *Hostel Awmtu* and *Kraws Bulah Chuan* were short stories. While *C.C. Coy No.27* was a novella and his masterpiece, a novel, *Nunna Kawngthuam Puiah* (1989). By observing his works and contribution in Mizo literature, the Mizo Academy of Letters (MAL) posthumously awarded Academy Award in 1995. Zoramdinthara remarked, "He appears as one of the greatest and most brilliant fiction writers of the post-Independence Mizo fiction (109). In short, K.C. Lalvunga is, therefore, highly appreciated for his works and contributions in the field of Mizo literature.

In 1959, Mizoram came under a severe famine called *Mautam Tam* (Famine caused by bamboo flowering). The Mizo District Council officials took initiative to tackle Mautam famine and further under the leadership of Laldenga formed Mizo National Famine Front.

When famine was over in Mizoram, the Mizo National Famine Front was improved and changed to Mizo National Front in 22<sup>nd</sup> October, 1961 as a political party. The leaders of the Mizo National Front declared Independence on 1<sup>st</sup> March 1966 from the Union Government. This political movement called *Ram Buai* (Insurgency/struggle against Independence) began from 1966 and ended in 1986 with the attainment of the statehood. During 1966 to 1971, Mizoram had been in a state of disturbance; violence was prevalent everywhere. Houses were burnt down; many people left their home in search of safer places; poverty and famine also took place everywhere and countless lives were lost. Therefore, life was not easy during this period which hindered writing and publishing fictional works as well as other genre of literature. Nununa calls this period as the “Dark Age of Mizo Literature” (13).

When Mizoram was under the Union Territory in 1972, peace was gradually restored in Mizoram. Many writers began to appear and express their feelings and thoughts through literature. As Vannghaka writes,

During 1970 to 1980, Education Department under Social Education Wing published a number of short stories for social reform namely, *Khawkil Bung Huai* by Darhlira, *Khawfing Chahlai* by R. Zuala, *Khuarei Ram Zopui* by Selet Thanga, *Khawnglung Run* by R. Lalrawna, *Fahrah Nun* by Khawlkungi, *Pathian Samsuih* by VZK (Zokima), *Zu Um A Keh Ta* by K. Saibela, *Wayne Cole* by Joe Ngurdawla and *Ma Thanite Unau* by R. Lalchungnunga (*Literature* 34).

### 1.2.2.3. James Dokhuma (1932-2007)

James Dokhuma was born on 15<sup>th</sup> June, 1932 at Sialsuk. He published his first translation works of *Uncle Tom's Cabin* by Harriet Beecher Stowe in 1961 in the magazine of *Mizo Zirlai Pawl* (Mizo Students Association). He was a learned man, a good writer and an expert of Mizo language.

Most of his books are fictions. He began writing in 1970. He was an essayist, poet, dramatist, historian, lexicographer, and a fiction writer. In the field of literature, he was awarded Padma Shri Award in 1985, Academy Award by Mizo Academy of Letters in 1983. He was also awarded Bhasha Samman Award by Sahitya Academy on 10<sup>th</sup> September, 1998. He was also a member of Fellow United Writer Association of India.

James Dokhuma wrote 15 fictions namely, *Rinawmin* (1970), *Khawhar In* (1970), *Thla Hleinga Zan* (1970), *Ni leh Thla Kara Leng* (1978), *Arsi Thawnthu* (1979), *Tumpangchal Nge Saithangpuii* (1981), *Ka Inpuanna* (1982), *Hmangaihna Thuchah* (1982), *Irrawady Lui Kamah* (1982), *Goodbye Lushai Brigade* (1983), *Kimoto Syonora* (1984), *Gabbatha* (1989), *Lonesome Cowboy* (1990), *Silaimu Ngaihawm* (1995), *Thla Hleinga Zan Part-II* (1999), and *Khamkar Senhri* (2005). He was a great native linguist and an expert of Mizo language, his diction and style of writing in his fictional works are highly appreciated.

#### 1.2.2.4. Lalengmawia Ralte (1947-2020)

Lalengmawia Ralte was born at Biate village on 14<sup>th</sup> October, 1947. He started writing in 1969 and has written numerous articles. He was awarded the National Award for Teacher in 2004 for his contribution to Education. He is a dramatist, an essayist and an article writer. He has written forty fictions and applauded as a fiction writer.

His first fiction was *I Tan A Tawk* written in 1980 was very popular and it was reprinted in 1986. His second fiction was *Beidawn Mai Lohvah* (1981) and in the same year he also wrote *A Sawt Tawh Lo* (1981) and *Kan Hlimna Tur* (1981). These were followed by *Tihngaihna A Awm Ta Lo* (1982) and *Engvangin Nge*, which was written in 1982 and reprinted in 1989. Some of his fictional works includes *Tu Fa Nge* (1986), *Min Thungrul Suh* (1988), *Ka Thianghlim Tawh Lo* (1988), *A Va Pawi Em* (1989), *Khawngaihna Batu* (1990), *Aigupta Sabel* (1992), *Chhum Zinna Ram* (1995), *Enga'n Ka Lo Tawn Che* (1995), *A Tlo Lo* (1999), and *Rahbi Inthup* (2000), *Inneihna* (2002) and *Lelen Par* (2006). Between 1980 to

1990, he wrote a single fiction every year. In some of his fiction he employs English titles, namely *Honey Moon* (1985), *Eternal Bliss* (1985), *Never Leave Me Alone* (1987) and *Happy Home* (1994). Most of his fiction deals about morality.

#### 1.2.2.5. C. Laizawna (1959- )

C. Laizawna was born on the 10<sup>th</sup> January 1959 at Tualpui Village, Champhai District. He started journalism and literary works from the early eighties. C. Laizawna has his own style of writing books and his translation works are mainly of Tales and stories which are widely read by children. Till date he has written more than 30 fictions including novels and novellas. Among his fiction *Hmangaihzuali* and *Anita* were selected and awarded for Book of the year in 1990 and 1998 respectively by the Mizo Academy of Letters.

C. Laizawna's fictional works were mostly love stories. Some of his novels are *Hmangaihzuali* (1990), *Anita* (1998), *Zizyphus* (1990), *Ka Phal Lo* (1991), *K.S. Min Ti Maw* (1992), *Ka Thlang Zawk* (1993), *Remi leh Ruata* (1994) and *Kan Tiam Tawh Si* (1996). His novellas are *Remi leh Ruata* (1984), *Thuruk* (1985), *Hmangaihziri* (1985), *Lei Theih Loh Ruali* (1985), *Hmaithinghawn* (1985), *I Ta Ka Ni Si* (1985), *Honeymoon* (1985), *Inthen Tawh Lo Turin* (1987), *Pari Zun* (1987), *Chhelna Rah* (1987), *Mittui Nen* (1988), *Duh Luat Vangin* (1989), *A Thlawn Mai Maw?* (1990), *Lala Dawthlak* (1991), *Ṭah A Ṭul Leh Ṭhin* (1991) and *Omnus* (1994). His novellas are put together naming *Chemte Thla*, which has different sub-titles in every book. They are *Chemte Thla – Zungbun Chu* (1986), *Chemte Thla– Thani Tan* (1986), *Chemte Thla – Zalen Hma Chuan* (1986), *Chemte Thla – Thir Thingrem Thuruk* (1986), *Chemte Thla – Zan Mak Tak* (1986), *Chemte Thla – B – 245S* (1986), *Chemte Thla – In Hrang* (1987), *Chemte Thla – Vehthlem* (1987), *Chemte Thla – Mittui Nen* (1988) and *Chemte Thla – Thih Leh Thih* (1988).

From the commencement of his writing career in 1982, he continues to write constantly and publishes numerous books till the present day and engages himself in the

profession. He is a novelist and translator, his fiction stories and translation works are highly valued and some of his famous books are often reprinted. His works and contribution in the field of literature especially in fiction are creditable and praiseworthy.

#### 1.2.2.6. C. Hermana (1937-)

C. Hermana was born on 18<sup>th</sup> May, 1937 at Mission Veng, Aizawl. He is a novelist, a prose writer as well as a politician. He has published several fictional works namely- *Vangkhawmawii – I* (1992), *Vangkhawmawii – II* (1993), *Vangkhawmawii – III* (1994), *Vangkhawmawii –IV* (2000), *Duatlai Marini* (1995), *Rairah Vangin – I & II* (1997), *Tleitir Hum Sual Dai – I & II* (1998), *Bahsamseihniangi* (1997) and *Country Girl – Lalhniangi* (2009).

#### 1.2.2.7. L.Z. Sailo (1924-2008)

Lalzuala Sailo, popularly known as L.Z. Sailo was the son of Sailo Chief Liankanglova, born on 21<sup>st</sup> November, 1924 at Sialhawk Village, Champhai District. At the age of 17, he joined the Indian Army. When he finished Intermediate Science, he was appointed as Viceroy Commission Officer. He was well-versed in the French language and was selected to work as the UNO Peace Keeping Force and UN Hqrs. Red Cross Team. He wrote morethan 40 books out of which 14 were printed and published. He was a fiction writer as well as a Poet. Some of his works were translated to other languages.

His fictional works includes *Tlanthangi leh Rualkhuma* (1991), *Awi Karei Lucknow* (1997), *Relthang Ka Dawn Zo Lo* (1999), *Hmanlai An Chang Zo Ta* (2001), *Runlum Nuthai* (2002), *Awi Karei Lucknow 2* (2003) and *Rose Par Vul Ve Ta Lo Chu* (2005). In recognition of his works and contribution in the field of Mizo literature, his famous fiction *Runlum Nuthai* was selected as Book of the Year 2002 by the Mizo Academy of Letters (MAL).

By observing his works and contributions in the field of Literature and Education, he was awarded the Padma Bhushan in 2007 – the third highest civilian award in the Republic of India, preceded by the Bharat Ratna and Padma Vibhushan. He was the first and the only person who has received these prestigious awards among the Mizos. In short, L.Z. Sailo will always be remembered for his works and contributions in the field of Mizo literature.

### 1.2.3. The Third Period (1993-2017)

The modern fiction writers who contributed for the development of Mizo fiction had come out with suitable and interesting productions. There was a massive variety of fictions relating to theme, setting, and plot during this period.

Lalhmingliana Saiawi was born on 3<sup>rd</sup> September, 1937 at Kawlkulh village. He was an excellent student and all through his studies, he passed all the examinations in the first division. In 1961, he joined the Indian Administrative Service (IAS) and retired in 1993. He wrote a virtuous number of essays and articles during the period of his service under the Indian Government. He published a compilation of his article title *Thukhawchang* (1989), *Thukhawchang Bu 2-na* (2003), *Thukhawchang Bu 3-na* (2008) and *Thukhawchang Bu 4-na* (2009). He also wrote two books namely, *Ka Lo Tawn Ve Bu 1-na* (1997) and *Ka Lo Tawn Ve Bu 2-na* (2010) which was his autobiography.

The fictional works of Lalhmingliana Saiawi includes *Lungrang Laiawrha* (1993), *Lungrang Hmangaihna* (1995), *Nukawki* (1996), *Keimah Union Liana* (1997), *Nukawki Fanu* (1998), *Ana Lua* (2002), *Tawitawkawn Chemangi* (2006), *Makpa Atan* (2011), *Chutiang Pawh A Ni Lo Ka Nu* (2013). Though he is no more, he will be remembered for his unique style of writing books and outstanding contribution in the field of Mizo literature.

H. Lallungmuana was born on 9<sup>th</sup> January, 1944 at Biate village. In 1972, he passed Master of Arts (MA) in Gauhaty University and obtained Doctor of Philosophy from North

Eastern Hill University (NEHU) with a thesis titled *Themes and Technique of Mizo Fiction* in 1989. In the year 1998, he was elected as Member of Parliament (Lok Sabha) from Mizoram constituency. Then, he became the Principal of Pachhunga University College from 2004 and retired in 2008.

He is the first doctorate degree holder in Mizo fiction and is deeply involved in fiction writing. He wrote three fictions, namely, *Ram Leh I Tan Chauh* was selected as *Book of the Year–1995* by Mizo Academy of Letters (MAL), and the other fictions are *Hmangaih Zoramthangi* (1996) and *Hara Kima* (2007). Love and moral purpose are the important elements of his fiction. Through his fictions he delivers the purpose of his teaching to the society as well as the individuals.

Lalhriata, born on 18<sup>th</sup> August, 1948 has contributed a number of fictions to Mizo literature. His fictional works includes *Khualzin Nula* written in 1996, *Hmangaihna Zungzam* (1999), *Damlai Thlipui* was selected as Book of the Year 2005 by Mizo Academy of Letters (MAL), and *Chun Chawi Loh* was also selected as Book of the Year 2008 by MAL.

The woman fiction writer, H. Lalngurliani was born on 13<sup>th</sup> May, 1951 at Zotlang, Champhai. She began her literary activity during her college days in 1972 and contributed immensely to Mizo fictions. She has written eleven fictions. Amongst her fictional works *Zorinpari* was selected as Book of the Year by Mizo Academy of Letters in 2004. The other fictions are *Mangtha Mai Aw*, *Mama* (1994), *Mary Lanzes* (1996), *Lungawina Kim* (1998), *Ṭhian Rinawm* (1998), *Inneih Thilpek* (1999), *Rinawmna Rah* (1999), *Zirtitu Ṭha* (1999), *Thisena Thutiam Ziak* (2002), *Silai Aiah Hmangaihna* (2003), *Zorinpari* (2004), *Thudik Leh Saihlum A Nget Ngailo* (2009).

C. Remtluanga, born on 31<sup>st</sup> March 1951, Bachelor of Law graduate (LL.B) from Aizawl Law College has contributed a lot of fictions dealing with law. As Nununa noted, “Remtluanga made his novels a campaign for legal awareness, almost all of his novels are



dealing with law” (17). He is the first Mizo fiction writer who introduced legal awareness in Mizo fiction. His fictional works includes- *Keimah Vang A Lo Ni* (1995), *Engan Ka Lo Tawn Che* (1995), *Van A Duai Chuang* (1995), *Min Ngaidam Rawh* (1995), *Hrai Riangte* (1996), *Fate Nu Atan* (1996), *Chhawrthla Eng Hnuaiah* (1996), *Hlimna Kawl Eng* (1996), *A Pawi Zo Ta* (1997), *Ka Thlang Sual Nge* (1997), *Leng Rei Ta Sa Sa* (1997), *Buaina Kara Hmangaihna* (1997), *Inneih Present* (1998), *Tu Hrai Nge* (1999), and *Tu Thah Nge?* (2000).

As Laltluangliana noted, “A study of contemporary Mizo literature reveals considerable maturity and depth from the thirties onwards, as poets and writers have been producing works of lasting value on secular subjects (*Mizos of 154*). In 1950, a number of private printing presses appeared in Mizoram which had paved the way for the publication and development of Mizo literature including fictional works.

Fiction writers before 1970 essentially portrayed the way of life and culture of the Mizos. The integrity of the forefathers, respect of elders, service to others, value systems and truthfulness that are essentially engaged and relevant after conversion to Christianity were highlighted in their fictions.

During the years 1981 to 1990, Mizo fiction has been rapidly developing and increasing. According to Laltluangliana, “By the 1980s and 90s, the mantle of literary prose production had successfully been kept alive by worthy followers. A number of fictional works appeared on the scene, encompassing styles and genres at par with the best in world literature” (*A Study 5*). The Mizo Academy of Letters (MAL) started selecting Book of the Year from 1989 and the fiction of C. Laizawna’s *Hmangaihzuali* was selected as Book of the Year 1990.

Fictions which were published during this period portrayed the olden days Mizo life and has moral purpose as its theme. On the other hand, they also portrayed the way of life

after conversion to Christianity which was different from their previous beliefs. Work, education and politics which changed the social life of the Mizos were also depicted.

Between the years 1991 to 2000, the development of Mizo fiction increased immensely. New styles and techniques were employed by fiction writers. During this period, fiction occupied an important place in Mizo literature. In this period, four fictions namely, Romawia's *Thangthar Taitesena* (1992), H. Lallungmuan's *Ram Leh I Tan Chauh* (1995), C. Laizawna's *Anita* (1998) and R. Rozika's *Chawngmawii leh Hrangchhuana* (2000) bagged Book of the Year.

There is a wide gap between the previous and the following fictional works on the ground of the selection of its theme and plot. Fictions of this period i.e., 1991 to 2000 mostly dealt about social reform. As Laltluangliana remarked, "Within 1991 to 2000, more than 111 fictional works were published" (*Mizo Novel Platinum* 40-43).

Within 2001 to 2010, fictional works of 142 were published (43-48). Other novelists also appeared and fresher novelists who entered the fray include writers such as C. Lalnunchanga, Lalrammawia Ngente, Samson Thanruma and among others. C. Lalnunchanga contributed five fictions such as *Ka Mi Huaisen leh Pasal̄thate* (2005), *Pasal̄thate Ni Hnuhnung* (2006), *Ruamrai Thuruk* (2007), *Indona Leh Hmangaihna* (2010) and a collection of short stories titled *Vutduk Kara Meisi* which was published in 2011. Lalrammawia Ngente contributed five fictions namely, *Damlai Thlan Thim* (2005), *Hmangaihna Par* (2005), *Thlaler Pangpar* (2006), *Dan Rual Loh Hmangaihna* (2008), and *Rintei Zunleng* (2009). He also compiled a collection of short stories titled *Hringnun Hlimthla-1 & 2* (2002). Samson Thanruma, one of the promising fiction writer of modern time also contributed six fictions such as *A Rei Ta Hle Mai* (2006), *Hmaithinghawng Phena Inlarna* (2007), *Lalrinawmi* (2008), *Sulhnu Hliam* (2009), *Beiseina Mittui* (2010) and *Priya Leh Kei* (2011).

After the year 2000, new writers came out with new styles and techniques from time to time, they popularize the fictions of fantasy, detective, revenge, and exotic novel. Vannghaka remarked,

The present-day novels, such as *Ram leh I Tan Chauh* and *Mittui Kara Hmangaihna* etc. have reflected that due to the social injustice, prevailing economic corruption and weakness of religious structure, many youths are increasingly affected by alcoholism, drug abuse and sexual abuse which have become a menace in Mizoram. In addition, social evils like drug-abuse and alcoholism, robbery, rape, murder, suicide and the dreaded disease called HIV/AIDS have increased a lot among the Mizo youth (*A Study* 26).

During the years 2011 to 2017, fictional works of different genres are emerging out and it occupies an important place for the development of Mizo literature. It also enriched Mizo languages and cultures in every sphere of life. Between the years 2011 to 2017, fictional works of Lalchhantluanga's *Zodinpuui* (2011), Romuanpuui Zadeng's *Sihlipui* (2012), Lalpekkima's *Thinglubul* (2013) and C. Lalnunchanga's *Kawlkil Piah Lamtluang* (2015) were selected as Book of the Year by Mizo Academy of Letters (MAL). This substantiates the growth of fiction and fiction plays an important role in the field of Mizo Literature.

However, while the development of Mizo fictions is evident, the quality of productions and publications is below the standard. In this regards Vannghaka states, "Developing nations uses novel as a social reform while the Mizos are only confined to its interesting" (*Literature* 44). Among the modern fiction writers from the male lineage, Darrokima, Zonunsiam Ralte, Lalpekkima, P.C. Zalawra, HKR. Lalbiakliana, Lianhluna Renthlei, T.N. Vanlalṭana, Mafaa Hauhnar are the most notable figures. Many have made

treasured contributions in the field of novel writing. However, since the lists of writers are too broad, it is difficult to sufficiently cover by just summarization.

Among women fiction writers who contributed a number of fictional works to Mizo literature like Khawlkungi received Academy Awards in 1998, Lalsangzuali Sailo's *Tlawm Velo Lalnu Ropuiliani* (1999), H. Lalngurliani's *Zorinpari* (2004) and Romuanpuii Zadeng's *Sihlipui* (2012) were selected as Book of the Year by Mizo Academy of Letters (MAL).

However, it is clear and evident that the future of Mizo fiction is promising; people who are interested in literature as well as fiction writing have increased as the range of fiction is very wide-ranging and extensive. It is notable that Mizo fiction covers all relevant points of human life. As stated by Laltluangliana "To date (2014), there are as many as 400 (approximately) stories which have been preserved in the printed form, a testimony to the incredible progress literary minds have made in the field of Mizo prose fiction" (*A Study* 5).

### 1.3. The Life and Works of Khawlkungi

Khawlkungi, the first woman novelist among the Mizo was born on 14<sup>th</sup> September, 1927 at Mission Vengthlang, Aizawl. She married Bualkhuma Tlau Bualchhuak, a reputable hockey player of 1<sup>st</sup> Assam Regiment on 23<sup>rd</sup> January 1960, had four children and settled in Mission Vengthlang. Her husband died on 23<sup>rd</sup> February 2004. She had four children namely, K. Thanpara, Lal̄tanpuii, Ramnghakliani, Zothansanga (L) and thirteen grandchildren and thirteen great grandchildren. Her father was Hauhna Chhuma and her mother was Zokaiveli. Her siblings includes Lallianchhunga (L), L. Zokhuma (L), H. Lalsanglura, Zochhuana, Lalchhuanawmi (L), and Chhuankimi, popularly known as C. Kimi. Her youngest sister Chhuankimi was also a popular translator of English fiction into Mizo. After Khawlkungi completed Class VI, she worked in the 'First Lushai Company', now known as 'Bharat Scout & Guide' in 1941. During the Second World War, she joined the Women Auxiliary Corps. In 1944 when she was seventeen years old, Khawlkungi worked as an Air Force Clerk in

Calcutta. But after two years, she left her job and returned to Aizawl in 1946. Then, in 1959 she worked as Clerk in the department of Public Works Department (PWD) till her retirement on 30<sup>th</sup> September, 1991.

Khawlkungi was diabetic and also afflicted with high blood pressure and was admitted to the hospital a number of times. In 20<sup>th</sup> March 2015, her health condition worsened and she was again admitted to the hospital. Doctors and nurses gave their best efforts for her recovery but it was to no avail and on 26<sup>th</sup> March 2015 she breath her last.

As Khawlkungi was from a poverty-stricken family, she studied till class VI and couldn't continue her studies; after that she took up odd jobs to ease the burden of her family. As the eldest amongst seven siblings, she was the mother figure to all her relatives. In times of difficulties, distress and happiness, they confided to her and she was the one who entertained and assisted all her relatives. Chhuankimi, her youngest sister even remarked that, "After my mother passed away, I look up to her as my mother" (*Personal Interview*).

Khawlkungi was a sociable person. She was also modest and shy as well as very in tune with the Mizo identity and hence often been called a 'Mizo Nu' (literally meaning Mizo Mother). She was diligent and did all the household chores. As a writer, she was interested in literature and have the knack for recording facts. As she was self-sufficient and a hard working person and hence did not understand laziness. Even during her service under the Government of Mizoram, she always maintained a kitchen garden. In her leisure time she was at her garden or else writing a book. Her sister, Chhuankimi says, "When she wrote articles, she made a number of copies with her own hand. She knew how to use the typewriter expertly and often typed till two to three in the morning" (*Persona Interview*).

Apart from being a writer, she was also a good narrator and loved narrating children stories. Her sister, Chhuankimi stated, "My father was a good story teller, she was just like

him. When we pay a visit, she usually tells us stories” (*Personal Interview*). Although she never overstated facts, she was a good story teller like her father.

Her brothers and sisters all had a keen interest in writing. Her brother, L. Zokhuma wrote a fiction named *Chhuahtlang*. Her youngest sister Chhuankimi, known as C. Kimi is also a popular translator and translated more than seventy fictions into Mizo like Mills & Boon, Denise Robins, Bedtime Stories, Fairy Tales and one Cowboy story.

Khawlkungi was a humble, devout, sympathetic and gentle person. Like her father, she was a woman of few words and was satisfied not to confront others. She loved her children and grandchildren fondly and would wake up early to prepare food for them. They intimated all their needs to her. Khawlkungi looked after her family and gave priority to them. She never differentiated her relatives as to whether they are rich or poor and visited them whenever she had time. She also paid attention to her parent’s friends. As she belonged to the *Hauhnar* clan, all the *Hauhnar* were like her family.

She had a patriotic character and was against the immoral behavior of the society. Khawlkungi hated the sinfulness of nation and community. Church congregation was important in her life and she was never absent if she was in good health. She loved reading the Bible and she said, “Bible is the source provider for my body and soul” (*Obituary* 3).

Khawlkungi had the ability to win over others. She possessed a loving and genial character and was full of love and towards others. She was skillful in weaving also which was a talent gifted to her by the Creator. When she wrote books it was not for profit, but to satisfy her interest. Her sister, Chhuankimi says, “When computer began to be used for publication in Mizoram, many publications who were still using cyclostyle were on the verge of going bankrupt, but she supplied them her books to help them survive” (*Personal Interview*).

Khawlkungi was involved in societal organizations and Church activities. She tried to fulfil all her engagements. As she loved serving others she held a number of important positions in different organizations. They are –

A. Mission Veng Pastorate Women Organization:

- a) Committee Member (1981-2004)
- b) Assistant Secretary (1982-1985)

B. Mission Vengthlang Church Women Organization:

- a) Committee Member (1978-1980)
- b) Secretary (1981-1991)
- c) Vice Chairman (1992)
- d) Financial Secretary (1993-2004)
- e) Committee Member (2005- 2010)

C. Mission Vengthlang Children Sunday Evening Congregation:

- a) Leader (1974-2000)

D. *Mizo Hmeichhe Insuihhawm Pawl* (Mizo United Women Organization) Headquarters:

- a) Executive Committee Member (1987-2013)
- b) Runlum Editor (1995-2013)

E. Mission Vengthlang *Mizo Hmeichhe Insuihhawm Pawl* (MHIP) Branch:

- a) President (1980-1983, 1990-1995)
- b) Vice President (1981-1983, 1990-1995)
- c) Secretary (1984, 1987, 1989)

d) Financial Secretary (1996)

e) Sr. Adviser (2004-2011)

F. Mizo Writers Association (MWA):

a) Financial Secretary (1983-2005)

b) Senior Adviser (2006-2015)

G. Bharat Scout & Guides:

a) Member (1941-1998)

b) Assistant State Commissioner (1998-2010)

c) State Council Member (2010-2013)

H. Zila Sainik Board:

a) Board Member (2001-2011)

I. Social Welfare Advisory Board Member (1991-1994)

J. War Veteran Association:

a) Assistant Secretary (2000-2004)

b) Secretary (2004-2015)

In spite of her numerous engagements, she was able to publish a number of books as well as continued her everyday work. She scheduled her time judiciously and was able to fulfil all her different roles.

For her immense contributions, she received a number of prestigious awards. They are—

(1) 1972- Champion- State Level Story Writing Competition



- (2) 1982- Champion- State Level Play Writing Competition
- (3) 1987- Padma Shree in Literature by Government of India
- (4) 1998- Academy Awards by Mizo Academy of Letters
- (5) 1998- Special Service Star Award by Mizoram Bharat Scouts & Guide

### 1.3.1. Literary Works of Khawlkungi

Khawlkungi started her literary works when she was only nineteen years old. She was interested in writing and translating books. Her works and contributions in the field of Mizo literature especially in fiction and drama are laudable and praiseworthy. She was engaged in writing articles in different newspapers and holds the post of Editor in one of the leading monthly Mizo women magazine called *Runlum* published by *Mizo Hmeichhe Insuihkhawm Pawl* (Mizo United Women Association) during 1995 to 2013.

Khawlkungi had contributed immeasurably to Mizo literature. As B. Lalthangliana denotes, “Khawlkungi contributed 66 fictional works, but 42 fictions were cyclostyled published and 24 fictions were printed and published till 2004” (*Mizo Literature* 463). But after 2004, she continued writing and published two more fictions. She wrote 37 plays and translated 38 books from English to Mizo. As Laltluangliana writes, “Khawlkungi wrote morethan 100 articles and 10 biographies, which was published in periodical Newspapers and Magazines, namely, Martin Luther King, Dennise Robins, Nicky Cruz, Queen Victoria, Hitler, Sir Thomas Moore, Desiree, David Lloyd George, Pandit Jawaharlal Nehru and Indira Gandhi” (*Khawlkungi* 35).

Khawlkungi spent most of her time writing books and translating stories from English to Mizo. She is a Novelist, a playwright, a prose writer, biographer and a translator. Her fiction stories, drama and translation works are valued and some of her books are reprinted and studied in the college. Khawlkungi was one of the greatest names in Mizo literature. She

has her own style of writing books. As Laltluangliana remarked, “Khawlkungi also composed three poetry” (36).

In recognition of all her works, she was awarded Padma Shri in Literature by the President of India in 1987. She was also awarded Academy Award in 1998 by Mizo Academy of Letters (MAL). For her good service in Girl Guide, she received a Special Star Medal in 1998. In 2012, she received Bharat Adivasi Award from Ramnika Foundation and All India Tribal Literary Forum, New Delhi for her good contribution to Drama. Besides these, she was conferred a number of award and appreciation. Lalzuithanga says, “Khawlkungi’s contribution to Mizo literature are immense, she, perhaps has the greatest number of literary works among Mizo women and the quantity of her works suits one of the maxims ‘quantity makes quality’” (98). The literary works of Khawlkungi may be divided into three groups, namely, fiction, drama and translation.

#### 1.3.1.1. Fiction

The significance of Khawlkungi was her familiarity of places she mentioned in her fictions, however far it may be, and with the ground realities and emotions behind the stories, theoretically; these helped her write the story with full concentrations. In *Thawnthu Ka Ziah Dan*, Khawlkungi narrates how she wrote her fictions in the following ways, “I never thought beforehand when I wrote fiction because the life and behaviour of human being are story. When I went to the street, market or attending Church activities, I stored what I saw in my heart. Using what I saw, I wrote an interesting and meaningful fiction” (*Khawlkungi* 43). Khawlkungi writes and classifies fiction in different genre. She states, “When I tries to write fiction, I considers first what kind of genre to write, whether it is about children’s story, Romance and husband’s wife’s relation” (43).

Children’s Story: She says, “Children are to be the leader of the country; therefore, I write to lead them into a good way and good moral conduct” (44).

Romance: Khawlkungi says that “I wrote fiction for the preservation of the dignity and integrity of young women as well as young men and prevent them from going astray which will results in broken family, orphans from a divorce family that can affect their life miserably. To guide them on a righteous path, I wrote the tales of romance” (45).

Husband’s wife’s relation: Khawlkungi states that, “When we are married and have children, no one can look after our children and love them like us. Some married couples divorce and have other lovers. When I saw their life and way of life, I wrote about this and how to look back on their life and guide them to be a better married couple” (45).

In *Ka Thawnthua Achangtute Mizia*, she writes,

Fiction writers are living in an imaginary world, from this we dream and view the life of human beings and expose it. This is the reason why everybody wants to learn and read fiction and it is based upon our thoughts and experienced by us and it conquers, lives and settles in human minds and till today we are very fond of it even those that are written centuries before (*Mizo Novel Souvenir* 1-2).

From 1946, Khawlkungi started writing fiction. As Laltluangliana noted, Khawlkungi published 26 fictions (*Khawlkungi* 26). Her fictional works includes *Khawthlang Thli leh Khawchhak Thli* (1946), *Sangi Rinawmna* (1978), *Thawnthu 2* (1978), *A Tlai Lutuk Ta* (1979), *Thawnthu Min Hrilh Rawh* (1979), *Fahrah Nun* (1979), *Krista Thihni* (1980), *Thawnthu 3* (1981), *Thawnthu 5* (1982), *Pasal Duhtlan* (1982), *Zawlpala Thlan Tlang* (1983), *Thawnthu Tawi* (1983), *Kan Kut Chaklo Puih Nan* (1984), *Hmanlai Hian Maw* (1987), *Thawnthu 7* (1988), *Thawnthu 8* (1989), *Thawnthu Za* (1989), *Hmanlai Mi Thianghlimte* (1990), *Kan Chhehvel Ram* (1992), *Duhtak Sangpuii* (1998), *Thawnthu Sawmsarih* (1998), *Chantawka Khuarel* (2002), *Hmangaihna Khua A Var Hma-in* (2007), *Palai Bawngte* (2012). One of her fictions *Zawlpala Thlan Tlang* (1983) was adjudged as the

best in a literary competition held in Mizoram and was also a text book prescribed for the Bachelor of Arts classes for a few years under Mizoram University.

Besides these, as B. Lalthangliana writes, “Khawlkungi contributed a number of children’s fiction, namely, Hmanlai Mi Thianghlim Chanchin, Kan Chhehvel Hnamte Thawnthu, Thawnthu Za, Naupang Thawnthu Pasarih, Lal Fapa Leh Kutdawh and others” (*Mizo Literature* 463). Lalthangliana also writes, “Her collected and adapted stories are more than 15 books and it was printed and published for public reading which includes Thawnthu 50, Girl Guide Thawnthu (1984) and Krista Thih Ni (1980) and D.L. Moody (1980) were classified as a good book” (*Khawlkungi* 34).

Besides these, she wrote about different faiths and denominations that broke families and communities from what she saw. And she also wrote to convince the readers to be a moral and righteous life. Hudson writes,

Such moral system, or philosophy of life, may be given, and commonly is given, in the novel in two ways. In the first place, like the dramatist, the novelist interprets life by his mere representation of it. He selects certain materials out of the mass which life offers to him; by his arrangement of these he brings certain facts and forces into relief; he exhibits character and motive under certain lights; and in the conduct of his plot indicates his view of the moral balance among the things which make up our human experience (165).

#### 1.3.1.2. Drama

Khawlkungi was the first woman playwright among the Mizo women. She was interested in writing drama and started writing drama from the year 1970. She wrote more than 37 plays and some of her plays are shown in different occasions by different organizations and associations. A number of her plays were not published and more than twenty of them remain in manuscripts and some were lost and difficult to preserve as it was

borrowed by different people. As Laltluangliana noted, “As a woman writer, all of her plays are about women. The position of the heroine was shown in a positive light while the story of the hero was not overly highlighted” (*Khawlkungi* 22). Her contribution to the development of Mizo drama should not be overlooked. Her play *ZawlpalaThlan Tlangah* (1981) won a good fame. The original script of fiction was later published in 1983 with a slight change in the title called *Zawlpala Thlan Tlang*. In 2012, she received Bharat Adivasi Award from Ramnika Foundation and All India Tribal Literary Forum, New Delhi for her respectable contribution to Drama.

Most of her plays were the depiction of a heroine, and the plot revolved around her. The themes of her plays were mostly the upliftment of the position and status of women. A number of her plays were acted in different occasions by different organizations and associations. Some of her plays were not known the year of writing, and her dramatic plays includes, *Pangpar Bawm* (1972), *Hmuh Theih Ka Va Duh Em* (1972), *Krismas Tak Tak* (1974), *Rip Thiala* (1976), *Josefa* (1977), *Ram Mawi Kalkawng* (1978), *Vur Vari* (1978), *Ngaihdamna Luipui* (1978), *Sikul Hmasawwna* (1978), *Phuba* (1979), *Eden Huan* (1979), *A Va Pawi Tak Em* (1982), *Thangthar Nun* (1982), *Monu Sual* (1982), *Kumhlui & Kumthar* (1982), *Jejebeli* (1983), *Genevieve* (1983), *Khawchhak Mifing* (1984), *Nipui Vanglai Tawnmang* (1984), *Sualman Thihna* (1989), *Dan Rangkachak* (1990), *Man Leh Mual* (1991), *Chhungkaw Thubuui* (1992), *Drugs Hlauhawmzia* (1993), *Buhfai Tham* (1995), *Krismas Thilpek* (1996), *Beram Vengtu Naupang Leh Uite* (2003), *Nun Kawng Dik* (2004), *Centenary Documentary Film* (2004), *Rawngbawlina Entawn Tlak, In Hre Lo Em A Ni, Mi Chhaw Paruk, Isua Pian Thu, Hmeichhe Hmasawwna, Hun Hlutzia, Hmeichhe Chanchhiatzia, Kristian Hma Leh Kristian Hnu, Krismas Tree and Khawchhak Mifing Artabana*. In 1999, she published *Lemchan Thawnthu Thlan Chhuah*, a compilation of eight short plays, namely, *Hmuh Theih Ka Va Duh Em, Thangthar Nun, Phuba, Rammawi Kalkawng, Nipui Vanglai Tawnmang, Isua Pian Thu* and *Hmeichhe Hmasawwna*.

Khawlkungi's contribution to the development of Mizo drama should not be ignored. One of her plays *Monu Sual* written in 1982 was awarded 1<sup>st</sup> Prize in State Level Drama Competition in 1982 itself. Two of her popular plays will be summarized briefly.

*Monu Sual*: The play starts with a rich bachelor, who fell in love with a poor slum dweller. The rich parents were reluctant to accept her at the beginning for fear that she would not fit into the family. But the persistence of the son resulted in the poor girl being accepted as a bride in the family. Since then, the family's fortune turned in a different direction. The mother died and the rich old father was badly treated and ousted from the house. The removal of the oldman made the bride happy. But the grandson could not bear living without his grandfather and brought him back to the house. The action and argument of the grandson made his parents realize their shameful act of pushing the old man out. The play ends with the family's reconciliation.

*Rammawi Kalkawng*: A beautiful girl Rosa and her mother were living at their neighbour's home, because her mother was severely ill and couldn't work. The owner of the house was Mrs Grei who also lived with her father in law. One day Mrs Grei sent Rosa to deliver a package at the Lake Avenue and to buy beef. On her way, she met a beautiful lady named Esther, whose father was a Pastor. Esther helped her and carried the package as it was too heavy for Rosa and they began chatting. Rosa told Esther about what Mrs Grei had said about her mother's condition and that her mother was going away. Esther sympathized and pitied Rosa and replied that the place where her mother was going was called '*Rammawi*' (Heaven), a place where there is no sickness, coughing, starving, no need to pay house rent, Jesus paid it all. When Rosa heard all these, she was delighted. When they reached Lake Avenue the two parted.

When Rosa reached home she told her mother about the lady who told her about *Rammawi*. Her mother was pleased with what she heard but her health condition was not good and she died shortly. Esther also told her father everything about Rosa.

After her mother's demise, Rosa was still living at the house of Mrs Grei. One day Mrs Grei was going away to spend two nights at her friend's. During this, Rosa and her Grandpa were trying to find a place called *Rammawi*. When they stepped out they don't know where the place is, so, they asked people but no one gave them the exact answer. At last, they saw a policeman and he told them to come tomorrow and he will wait for them and lead them to the place.

So, the next morning, the two stepped out again and the policeman was there and they all went to a big Church. When Esther saw Rosa, she was very happy. The Pastor delivered a sermon about Jesus and that Jesus was the way to heaven. After the Church service was over they heard the news that Mrs Grei's father was on death bed; Rosa and Esther went to call Mrs Grei. The two told her everything about her father's condition and the reason why they came to call her home. They all returned to see the Old man. At last Mrs Grei repented and was regretful of how bad she had treated Rosa and her father. She regretted her actions. Mrs Grei thought that God does not want to excuse her for what she had done. With the help of the Pastor, she ultimately attained salvation.

In fact, one of her literary works '*Rammawi Kalkawng*' is included as a prescribed text book for Bachelor of Art under Mizoram University. Most of her plays were about the depiction of the life of the heroine who follows good moral values in the society.

In *Lemchan Thawnthu Ka Ziah Dan*, she writes, "The dialogue used in a play is not like a sermon. So, I used conversational mode of speech. I'll never write a play that can misguide nor can I write about church denomination and national in a humiliating way" (*Khawlkungi* 41).

In fact, she can finish a two hours drama in one night. This was because she usually couldn't continue if she can't finish in a night's time as her interest in the drama depleted afterwards hence, she had to finish it in one night. Lalzuithanga says, "Khawlkungi was the

voice of decency in men's and women's relationship. The importance of being faithful about men and women and other works on Mizo literature are Mizo nation's treasure which will be precious for generation to come" (97). She was the torch-bearer of writing Mizo drama and fiction among Mizo women.

#### 1.3.1.3. Translation

Khawlkungi was interested in translating books from English to Mizo. Khawlkungi translated 38 books from English to Mizo. Most of her translations are love stories which are cyclostyled and few are printed. A number of her cyclostyle translations are lost and difficult to trace back as it was borrowed by different people. Her translation works are widely read and highly valued by people.

Some of her translation works includes, *Rim of the Desert, Sword of Fate, Darjeeling Disaster, Oliver Twist, Rebecca Vol. I & III, The Other Side of Midnight, Memories of Midnight, Mad is the Heart, No Heart is Free, Elusive Earl, The Dream and the Glory, Boundary Line, Great Heart, No Trespassing, The Prince for Sale, Tempted to Love, The Smuggled Heart, Dancing on a Rainbow, Island of Enchantment, Golden Condola, Heart of Paris, Desiree, Gold for the Gay Masters, The Daring Deception, Between Pride and Passion, The Bored Bridegroom, Romance of Two Worlds, The Stormy Affairs, Forbidden Flame, Beware of Satan, The Flame & The Frost Vol. I & II, The Daughter of the Condemned, The Prince and the Pauper, Secret Power, D.L. Moody, Stranger than Fiction, Honeymoon, The Sins of Herod, Nobody's Child, Heidi* were better known.

From the above translated works, the novels of Barbara Cartland, Denise Robins and Sidney Sheldon were in a good number. Her translated works have immeasurably nourished Mizo literature.

Khawlkungi was one of the most prolific writers amongst Mizo women. In fact, in her life time, no one could do it better than her. An office assistant in one of the Government's



department, Khawlkungi published number of translations from English language to Mizo, of which some of them are quite popular till today. A novelist to the core, she wrote a number of novels. As a playwright, she made commendable achievement in her field. Khawlkungi and her works cannot be overlooked in learning the real Mizo literature.

Apart from being a prolific writer she was involved in numerous social organizations and church activities. It is a difficult task to mention all her involvements and positions held by her at such levels. She stood distinctive among Mizo women in terms of rendering her services in the society and the Church. She received many recognition (awards) both for her involvement in society and literary works. She is perhaps among the few Mizo women with distinguishing literary works and may rightfully be termed as Pioneer of Mizo women writer with the most literary product.

### Works Cited

- Abrams, M.H & Geoffrey Galt Harpham, editors. *A Glossary of Literary Terms*, 11<sup>th</sup>ed. Delhi: Cengage Learning India Private Limited, 2016.
- Abraham, Jacob. *A Handbook of Literary Terms*. New Delhi: Kalyani Publishers, Reprint, 2004.
- Cuddon, J.A. *Dictionary of Literary Terms & Literary Theory*, 5<sup>th</sup>ed. Great Britain: Penguin Group, 2014.
- Foster, E.M. *Aspects of the Novels*. New Delhi: Atlantic Publishers, 2004.
- Hudson, William Henry. *An Introduction to the Study of Literature*. Reprint. New Delhi: Kalyani Publishers, 1997.
- Khiangte, Laltluangliana. editor. *A Study of Mizo Novel*. Delhi: Rev. Dr. Ashish Amos, 2014.
- . *Mizos of North East India*. Aizawl: L.T.L Publications, 2008.
- . editor. *Mizo Novel Platinum (1936-2011) National Seminar cum Workshop Hand Book*, 2011.
- . *Khawlungi Leh A Kutchuakte*. Aizawl: L.T.L Publications, 2007.
- Lalfakawmi, F. *A Psychoanalytical Study of Selected Mizo Fictions*. Unpublished Thesis.
- Lalthangliana, B. *Mizo Literature*. Aizawl: M.C.Lalrinthanga, 2004.
- . *Ka Lungkham*. Aizawl: M.C.Lalrinthanga, 1999.
- . *Mizo Novel(Golden Jubilee 1937-87) Souvenir*. Aizawl: Hrangbana College, 1987.
- Lalzuithanga, F. *Kawlawm Dawthei (Essays in Criticism)*. Aizawl: Author, 2016.
- McIntosh, Colin. editor. *Cambridge Advanced Learner's Dictionary*. 4<sup>th</sup> ed. India: Thomson Press India Ltd., 2016.

*Obituary Pamphlet* of Khawkungi, on 26<sup>th</sup> March, 2015.

Renthlei, Nununa. *Utopian Fiction of Mizo*. Aizawl: Lengchawn Press, 2016.

Vannghaka, K.C. *Influence of Christianity in Mizo Fiction*. New Delhi: Rev. Dr. Ashish Amos, 2015.

---. *Literature Zungam*. Aizawl: Vanhlupuii, 2014.

---. "A Critical Study of the Development of Mizo Novels: A Thematic Approach." *A Study of Mizo Novel*. Edited by Laltluangliana Khiangte. Delhi: Rev. Dr. Ashish Amos, 2014.

Vanlallawma, C. "Thuhmahruai". *Tlanthangi leh Lianhnuna* by Lalsiama. 2<sup>nd</sup> ed. R. Lalrawna, 2018.

Zoramdinthara. *Mizo Fiction: Emergence and Development*. New Delhi: Ruby Press & Co., 2013.

### **Interview**

Interview with Chhuankimi, sister of Khawkungi. 16. 5. 2019. 8:00 PM.

## CHAPTER – 2

## MORALITY

Morality has been studied extensively by different scholars using different approaches with the sole intention of acquiring a better insight into what Morality is. In fact, due to the rise of moral problems in various aspects of life and the demand for its application all the more, has definitely received a good amount of attention over the decades to do more critical research on morality. The early Mizo society being bound by the moral codes of ethics emphasized moral aspects that were in unwritten form in the pre Mizo traditional society but now have been brought in written form. This chapter attempt to study Morality: Meaning, nature, and morality in Mizo society with special reference to Mizo literature.

‘Moral means a message conveyed by, or a lesson learned from, a story, a poem or an event. It is not necessary that the author or the poet has clearly stated it. It can be left for the audiences or the learners to derive’ (*Definition of Moral, n. pag*).

Almost all literary writings have some morals to be conveyed to readers. Some literary works aimed at children are replete with moral lessons. They provide children with positive lessons and guidelines for the future. Maxims like “Be friends with whom you don’t like,” “Don’t judge people by the way they look,” and “Slow and steady wins the race” are normally the lessons found behind many stories. The novels of Charles Dickens also address the drawbacks of the social and economic system of Victorian Britain, carrying morals of their own type, which are implicit.

### 2.1. Meaning and Nature of Morality

According to Thiroux, “The etymological meaning of the word “Morality” is derived from the Latin word “moralis” which means customs or manners” (2). Frankena states, “Morality has received different definitions based on different eras and situations. For

example, St Paul suggested that morality is the work of something natural in man possibly the expression of an innate knowledge of right and wrong” (1).

*Collins English Language Dictionary* also states that, “The word ‘Moral’ as found in the dictionary is defined as an acceptable way of behaving and that someone who morally behaves in a way that is right, proper or acceptable (937). Moral is concerned with principles of right and wrong or conforming to standards of behaviour and character based on those principles.

Sanyal states, “The word ‘moral’ comes from the Latin word ‘mores’ which signifies customs or habits” (1). The words ‘moral’ and ‘ethics’ are usually used interchangeably. The term ‘Ethics’ also refers to understanding and adopting moral values within the home or work place that should be define (*Difference between Ethics and Morality, n. pag*). According to Frankena, “The terms ‘moral’ and ‘ethical’ are often used as equivalent to ‘right’ or ‘good’ and as opposed to ‘immoral’ and unethical” (4-5). In his definition of ethics, Frankena has explained that moral value (moral goodness and badness) must be distinguished, not only from moral obligations, righteousness and wrongness, but also from non-moral value. It cannot just take into granted his definition on the basis of his good or bad actions. Even if we say it is right or wrong because of its effects, this means that it is right or wrong by the principle of utility or some other teleological principle. But an act may also be said to be good or bad, praiseworthy or blameworthy, noble or despicable, and so on, and then the moral quality ascribed to it will depend on the agent’s motive, intention, or disposition in doing it. In this research, the words morality and ethics will be frequently used interchangeably.

According to Hinde “Morality usually deals with the difference between good and evil, and morals are taken to refer to rules about what people ought to do and what they ought not to do. But, when we talk about moral values or behaviour, we usually mean values that we see as good, or as how someone should behave” (3). Hinde pointed out that moral codes

have been elaborated in the course of human evolution and human history as the result of interplay between human psychological characteristics, many of which were originally evolved in other contexts and the culture of the group.

When Hinde's definition of morality is critically looked at, it can be understood that he tried to convince that the moral codes are laid down, accepted and considered as rules by the society. The question of the origin of our moral beliefs and the deciding factor can be raised from this observation. He frequently repeated his conviction that moral judgments can receive no justification from an "outside source or standard", but it is never made clear whether he thought they may instead receive justification from an internal source: a source fixed in human biology or culture. It seems that he has not provided any help to find out any solution for the existing moral problems.

Lusby remarked "It is thought to pertain to the conduct of human affairs and relations between persons. It has been thought of as a way of regulating the conduct of individuals in communities. It represents a response to the problem of cooperation among competing persons or groups and aims at settling disputes that may arise in social context" (92-93).

Perle has defined Morality and Ethics even more elaborately but nonetheless treated as the same. He holds that, "Morality is looking at how good or bad our conduct is, and our standards about conduct. Ethics is used to refer to the formal study of those standards or conduct . . . one might say that morality is ethics in action, but in the end, the two terms can be used interchangeably (*Morality and Ethics*, n. pag). In his definition of morality, Perle has made it clear that the concept of good and bad is something that most people pay attention to. As long as he continues to move in the same direction and towards a better understanding of conduct in various aspects of life by studying and adapting the important moral norms which are the basic principles of morality and ethics, he can be used as a tool for the benefit of others.

From the above definition of Perle, it can be learnt that morality has concern more with how human beings can be related to others and the world around them. It also teaches how human beings should treat one another in order to promote what is good and right. It also has a lesson to teach, that it is human attempt to define about what is right and wrong.

On the whole, it can be said that morality is the distinction between good and evil, and morals are normally understood to refer to what people ought to do and what they ought not to do.

Rathod states, “Morality can be a body of standards or principles derived from a code of conduct from a particular philosophy, religion, or culture, or it can derive from a standard that a person believes should be universal. The term morality may also be specifically synonymous with “goodness” or “rightness” (1). If morality is defined as a body of standard that is derived from a particular philosophy, religion or culture or from a standard that a person believes, it cannot be accepted as a universal code by the people of different religious communities. Thus, it can be said that morality is a system of principles and values relating to people’s behaviour which is usually accepted by a society or by a particular group of people. Since there are different cultures, religions, and philosophies in the world, it will be difficult to claim the universality of morality by a particular philosophy, culture and religion. The post-modern scholars claim the universality being present in all philosophies, cultures and religions. Therefore, the definition of morality defined by Rathod will not be accepted by all religious communities.

Bora states, “Morality is an ongoing process in the life of human being from its primitive stage to the present sophisticated stage” (*Moral Philosophy* 107). When analyzing the definition of Bora, it was found that morality has been implemented by the primitive society. Bora’s definition of morality is relevant to human beings. Most traditional moral relations are extended only to human beings, and only human beings can, conceptually speaking, be the domain or converse domain of any moral relation. It is clear that the scope of

Bora's definition is limited between human beings and is not extended between humans and non-humans, as such it becomes irrelevant to the present context. However, we find so many good moral teachings in tribal cultures and societies which are lacking in non-tribal cultures.

Kant says, "If you ought to do what is right, you are free to do it. If you ought not to do what is wrong, you are free not to do it. Oughtness implies freedom. Human being freely chooses what is right or wrong. He is not determined by circumstances to do right or wrong. Man is free in his voluntary actions" (*A Manual* 326).

Thus, it can be said that morality is a system of principles and values relating to people's behaviour which is usually accepted by a society or by a particular group of people. Morality is the belief that certain behaviour is right and acceptable and that other behaviour is wrong.

It thus appears that Morality is the human attempt to define what is right and wrong about our actions and thoughts, and what is good and bad about our being who we are. The general understanding is that a single definition of morality will not be applicable to all moral discussions. One of the reasons for this is that morality seems to be used in two different broad senses: a descriptive sense and a normative sense.

#### 2.1.1. Descriptive Morality

*Stanford Encyclopedia of Philosophy* says that "the term morality can be used either descriptively to refer to a code of conduct put forward by a society or, some other group, such as a religion, or accepted by an individual for her own behaviour, normatively to refer to a code of conduct that, given specified conditions, would be put forward by all intellectual persons" (*"The Definition of Morality"*, n. pag).

Rathod states, "In its descriptive sense, "morality" refers to personal or cultural values, codes of conduct or social mores. It does not connote objective claims of right or



wrong, but only refers to that which is considered right or wrong. Descriptive ethics is the branch of philosophy which studies morality in this sense” (2).

According to *Stanford Encyclopedia of Philosophy*,

If one uses ‘morality’ in its descriptive sense, and therefore uses it to refer to codes of conduct actually put forward by distinct groups or societies, one will almost certainly deny that there is a universal morality that applies to all human beings. The descriptive use of “morality” is the one used by anthropologists when they report on the morality of the societies that they study” (*The Definition of Morality* 1).

However, a person’s own morality cannot be a guide to behavior for the person would prefer others not to follow in the descriptive sense. However, the fact that an individual adopts a moral code of conduct for his own use does not entail that the person requires it to be adopted by anyone else. An individual may adopt for himself a very demanding moral guide that he thinks may be too difficult for most others to follow. He may judge people who do not adopt his code of conduct as not being as morally good as he is, without judging them to be immoral if they do not adopt it. However, such cases do not undermine the restriction. A guide is plausibly referred to as a morality only when the individual would be willing for others to follow it. For it may be that the individual would not be willing for others to try to follow that code, because of worries about the bad effects of predictable failures due to partiality or lack of sufficient foresight or intelligence.

### 2.1.2. Normative Morality

Rathod states, “In the normative sense, “morality” refers to whatever (if anything) is actually right or wrong, which may be independent of the values or mores held by any particular peoples or cultures. Normative ethics is the branch of philosophy which studies morality in this sense” (2).

“Normative morality is that in which actions are judged by their merits, allowing societies to develop codes of conduct for behavior. The Golden Rule, do unto others as you would have them do unto you, is a classic example of normative ethics, since you are determining morality through your actions” (*What is Morality? - Definition & Characteristics, n. pag*).

A good number of literatures on morality have come out of the pen of philosophers, most of who would agree that moral precepts, while not necessarily constructed by reason, should be defensible by reason. Descriptive ethics ask what do people think is moral?

*Stanford Encyclopedia of Philosophy* states,

When “morality” is used in its normative sense, it need not have either of the two formal features that are essential to moralities referred to by the descriptive sense: that it be a code of conduct that is put forward by a society, group, or individual and that it be accepted as a guide to behavior by the members of that society or group, or by that individual. Indeed, it is possible that morality, in the normative sense, has never been put forward by any particular society, by any group at all, or even by any individual (*The Definition of Morality* 9).

As we’ve just seen not all codes that are put forward by societies or groups are moral codes in the descriptive sense of morality, and not all codes that would be accepted by all moral agents are moral codes in the normative sense of morality. So any definition of morality – In either sense – will require further clarification. If one uses ‘morality’ in its descriptive sense, and therefore uses it to refer to codes of conduct actually put forward by distinct groups or societies, one will almost certainly deny that there is a universal morality that applies to all human beings.

However, not all codes that are put forward by societies or groups are moral codes in the descriptive sense of morality, and not all codes that would be accepted by all moral agents

are moral codes in the normative sense of morality. So any definition of morality will require further clarification. Still, each of these two very brief descriptions of codes might be regarded as offering some features of morality that would be included in any adequate definition.

## 2.2. Morality and Law

*Legal Dictionary* defines Law as “the most general term for all rules to which people in any society conform, whether by custom or by enforceable governmental regulation” (114). Morality has been defined as beliefs relating to the differences between right and wrong or in other words good and bad behaviour. Laws are rules which is a decree made by a country or a community to be followed by citizens in order to govern society. Morality and laws are usually connected to encompass societal rules.

Most specialists agree that between law and morals there is a close connection, because the moral principles of good, justice and truth are appliances and promoted by the rule of law, even if the right and the moral retains its identity. However, over time, their views on the problem of knowing what is the relationship between law and morals were contradictory (*The Relation between Law and Morality, n. pag*).

Law and morality are two normative systems that control and regulate behaviors in a human community so as to allow harmonious and effective intersubjectivity between individuals who recognize one another as bearers of rights. Both notions have their common foundation in the concept of individual autonomy and equal respect for everyone. They have a complementary relationship. Law compensates for the functional weaknesses of morality and morality tempers the mechanical implementation of positive law through the notions of solidarity and responsibility (*Law and Morality/SpringerLink, n. pag*).

The study indicates that both moral norms and the laws are helping each other and both are good for the betterment of the society. But when we critically analyze both the moral norms and the laws which remind us how they have come into existence. Who have given or made these moral norms and the laws? It seems both have been imposed on higher authority for fulfilling their goals. It seems both moral norms and laws are imposed to avoid crimes and unethical incidents for living in peace and love. However, due to the practice of law, evil practices in the society weakens good moral values which are being practiced by all religious society.

### 2.3. Morality and Religion

The question lies- Can there be a morality without religion? God must exist in order for there to be any real point to morality. If people are not religious, can they ever be truly moral? And if belief in God is required in order to be moral, which religion is the real foundation for morality. As there are many religions and religious view points, there are also many conflicts.

Religion is one of the oldest human institutions. We have little evidence that language existed in prehistoric times, but we do have evidences of religious practices, which were entwined with artistic expression, and of laws and taboos, exhorting early human beings to behave in certain ways. It appears that morality was embedded in the traditions, mores, customs, and religious practices of the culture, in the early times (*"The Nature of Morality"*, n. pag).

According to *Westminster Dictionary of Christian Ethics*, "Religion and morality are to be defined differently and have no definitional connections with each other. Conceptually and in principle, morality and religious value system are two distinct kinds of value systems or action guides" (*Morality and Approaches* 12). Religion and morality play a significant role in moulding and shaping the behaviour of human beings in a good way if a person wants to

follow it. Religion and morality guide the people in their own way using moral codes and ethics for their betterment.

Religion implies man's belief in some God or gods and his attempt to commune with Him or them. Dixon said, "Many today . . . argue that religious beliefs are necessary to provide moral guidance and standards of virtuous conduct in an otherwise corrupt, materialistic, and degenerate world" (115). Sinha also remarked,

Religion is the ideal ground of morality, and morality is the outward manifestation of religion in our social relations. Morality emphasizes the relation of the individual to the society, while religion emphasizes the relation of the individual to God. There are distinct sources of morality and religion in our minds. They develop side by side in the evolution of our experience, and are influenced, to a great extent, by each other. Morality reacts upon religion and refines and purifies it. Religion reacts upon morality, and inspires and elevates it. Morality cannot supplant religion. . . Religion also cannot supplant morality. Religion without morality is blind superstition. Morality without religion is incomplete. Morality and religion must go hand in hand. Morality rests satisfied with relation of man to man. Religion goes beyond the finite to the infinite. Religion is expressed in morality (25).

According to Sanyal, "In the ordinary life of an individual, morality and religion are so intimately connected with each other that it is with difficulty they may be recognized as distinct. But though concretely, morality and religion generally go together, yet they are not identical" (22).

Thus, morality and religion are actually very closely related. Morality may, in fact, be seen as the practical expression of genuine reverence, and religion may likewise be seen as the inevitable conviction of a virtuous life.

#### 2.4. Morality in Mizo Society

In the early Mizo society being close-knitted, homogenous, and egalitarian, had the practice of serving, sharing and loving others. The most significant point of Mizo morality was how the young and small children were taught to maintain and cultivate the good moral teachings to become effective and useful men for the society and dedicate their lives for their fellowmen. They were taught to share their excessive possessions of every variety with others through common sharing system. *Tlawmngaihna* (Selfless Service) being the foundation and backbone of Mizo cultural practices, influenced the manners and conduct of Mizo society. Ethical aspects were emphasized in the traditional Mizo society, and the teachings of the younger generation from the older generation were given high importance. The Mizo society considered disobedience to parents as an offense and stealing as sin. Sanyal states,

Man is a social being. He cannot live in isolation. His conduct has a direct or indirect reference to the social order he belongs to. His moral life is constituted by the habits and customs prevalent in the society. His individual good is intimately bound up with the good of the society. Man cannot be conceived apart from society, and society also cannot be thought of without individuals. What we call virtues are chiefly exhibited in man's dealings with his fellows. The greater the number of honest or virtuous men in a society, higher will be considered the moral life of the society. Thus the moral and social aspects of human nature are inseparable (17).

There are many usages, aphorisms, traditions, advices and encouragements of the elders, moral teachings of their children, the teachings of elders from *Zawlbuk* (bachelor's dormitory) that advise the young regarding what to do and what not to do, those that are considered taboo, which are important in everyday living for their folk-life. *Zawlbuk* is a large dormitory in a Mizo village where all the married and bachelors- young men of the community sleep over at night. The forefathers of the Mizos are insightful, their proverbs had deep meaning which can be extracted for a good moral conduct. According to Sengupta,

The observance of mores is rigidly insisted on by society. Persons deviating from them are not only censured but punished, though no formal machinery is there in society to make the observance of mores obligatory to the people. Of course mores do not enjoy the status of laws, but they are 'the unwritten code of conduct'. They exercise a direct and spontaneous control over their behaviour of the individuals of a group (58).

The Mizo in the past had no moral written constitution, but every village used and maintained the same moral guiding principles. When talking about the culture of Mizo tribes and social life, the do's and don'ts are not left out. Dokhuma said,

In the old days, Mizo had no written scripts, they have no written moral code for preservation. As it was passed down through oral tradition, their moral codes are verbally formulated using their commonsense and thereby followed by all. Those moral codes or the guiding principles are respected by everyone. They say that those who neglect the moral codes are '*Van ni an sal*' (never receive a blessing). The Mizos thought that those who do not respect the moral codes will not receive blessings and those who obey the moral codes as their guiding principles will receive blessings (*Hmanlai* 17).

Morality is a complex system of general principles and particular judgments based on cultural, religious, and philosophical concepts and beliefs. Cultures and or groups regulate and generalize these concepts, thus regulating behavior. When someone conforms to the codification, you consider this person to be moral (*Definition of Morality, n. pag*). Some of the moral values pertaining to Mizo are:

#### 2.4.1. Diligence, Hard work and Honesty

Mizos were hard working in their mode of life. Hard work and honesty were the two moral values which have been highly regarded in Mizo society. Every Mizo man was obliged

to earn his livelihood by working hard. These were some of the characteristics for choosing a life partner – husband and wife. Hard working life has been central in Mizo traditional way of living where everyone was involved in jhum cultivation. The crop was often destroyed by birds, some animals, wildfire; they had to work very hard not only for plucking weeds and watering but also protecting from such damages.

One of the popular Mizo sayings goes, “*Hnatlanna-ah a hmasa lamah kal tur a ni*” (Always be on a frontline while having social work) which implies as an encouragement to be hard working and be a leader in every social work. Those who lag behind had hardly any work left to do since the person at the frontline had already finished the work, so there was no work left to do for them which was regarded as shameful.

The Mizo believed that those who are living in a righteous way will receive blessings. They say that “*Rukruka khuangchawi an awm ngailo*” (which can be translated as none can set up ceremonial feast by stealing). Therefore, they encourage themselves to be self-sufficient through hard work. As they detested laziness, they did not like to easily earn their food. However, they know that those who are diligent and hardworking will have food to eat while those who are not working hard will face the life of a beggar. One of the Mizo sayings read, “*Hnathawk peihlo chu chaw khawwna thleng nen an inmawi*” (A bum and a beggar’s bowl are closely linked). Using these sayings, they encourage each other to be hard working and diligent.

The Mizo of the past were hardworking, they feared that it was shameful for not having food to eat, for this they were trying to work very hard to have sufficient food to eat. They did not want to waste the food as it was believed to be inauspicious on jhumming field and food grains. Any family who could not work in the field were helped by the villagers on the advice of the village chief to the *Tlangau* (Village-crier) to reveal the difficulties of the afflicted family. Every parent encouraged their children to be more ethical in every sphere. They say, “*Vawiina tih tur naktuka tihah khek suh*” (Don’t save today’s work for tomorrow).



They never admired a lazy person. The father encouraged the son to be better and be more extraordinary than others in every field. A closer look at the life of the Mizo society reveals that diligence, hard work and honesty were the moral norms of this society. Laltlankimi states, “It was therefore an embarrassment for a Mizo to be lazy. Every male member of the family did his best to be self-sufficient and harvest enough for his family subsistence” (135).

#### 2.4.2. Killing of Man/Human being

According to Bain, “Morality is an institution of society, maintained by the authority and punishments of society”. “A moral act is an act prescribed by the social authority, and rendered obligatory upon every citizen. Its morality is constituted by its authoritative prescription and not by fulfilling the primary ends of the social institution” (*A Manual* 62). The Mizo forefathers continuously lived under a martial condition, but never for the sake of waging war between villages. Wars broke out only when there were misunderstandings between chiefs and villages. The only reason behind wars was to preserve their rights. According to Dokhuma, “The reasons for killing a person were when couple engage to be married were anticipated by another; when settlement in the new village was anticipated; disparagement village ambassador and derogatory tracing of ancestors” (*Hmanlai* 281).

However, when the village chief had an enemy and war broke out, killing of a person was not termed as murder, but termed as the killing of enemy. They had an aversion towards people who tried to oppress their village and other chiefs to colonize their village. They regarded that killing a person who tried to oppress their village as praiseworthy and a civic duty.

Besides these, he who killed a fellow villager was termed as murderer, but killing a person who was not the enemy of the village but some other village was also termed as murder. The commitment of deliberate massacre was strictly considered as crime. The whole

family as well as the society disgraced the murderer, and they also believed that the assassin would not go to *Pialral* (Paradise) after death.

The Mizo also avoid the habit of cursing a person. They say that, “*Anchhe lawh chu mahni chungah a tla duh*” (Do not curse a person, it always falls back on us/When you curse, the curse falls on you). Therefore, they thought that killing a person always falls back on themselves and on the generation of the family. So, killing a person was a taboo, illegal and prohibited. Killing the fellow villagers was termed as sin, but killing an enemy could be village deliverer and named as a brave. Like this, they instructed every male to be brave men. But after the people of Mizo adopted Christianity, committing crimes such as murder and assaults were not recognized as bravery like the past.

#### 2.4.3. Adultery:

In the Mizo code of conduct, a married man who had sexual intercourse with a woman cannot be considered adulterer. Married woman having sexual intercourse with men are termed as adulteress. She was thrown out from her husband’s home without taking any of her belongings. If it was found out that she had clearly committed an adultery and did not have any clarification, and her husband did not receive her as a wife, she was termed as adulteress and they will divorce. According to Dokhuma, “The Mizo thought that adultery was a big sin, shunned by everybody and they said that “*Uire chu Sakeiin a seh duh*” (A person who commits an adultery is likely to be killed by a tiger). Hence, in the old days of the Mizo way of life, adultery was a big crime for female” (*Hmanlai* 206).

Sinha states, “Crime was regarded as an offence against society. Now, the term crime is used in a narrower sense than sin. It is used in the sense of an offence against society which is recognized by the State, and which is punished by it. All sins are not crimes. Those sins which are punishable by the State are called crimes” (*A Manual* 304).

Apart from this, it was prohibited for a widow to engage in sexual intercourse with a man within three months from the death of her husband; if she commits sexual intercourse, it was termed as adultery. As stated by Dokhuma, in the Mizo code of conduct, after three months passed, the spirit of her husband was leaving the house and she was free to marry another man. However, those who wanted to re-marry hurriedly went back to parents' home (*Hmanlai* 206-07). It was an instruction not to commit adultery and the teaching of good manner to be neat and best. Adultery was tabooed in the Mizo society for women.

#### 2.4.4. Stealing

It cannot surely be said that there was no thief and kleptomania in the old days of the Mizo society. But for fear of being despised, theft was very few. Those who possess a trait of kleptomania are shunned for marriage. If they are not humiliated before the society, they are the talk of the village and everybody heard about it. Thieves do not have a company or visitors, nobody want them as their neighbor and friend. Hence, stealing was rare in the Mizo society because it was disliked.

Theft and robbery were not common in traditional Mizo society. In the Mizo society of the past, people never locked doors when they were away from home or gone to agricultural field. They would put a log of wood against the door to show that no one was there inside the house. It was a safe society regarding violation of honesty and no one even tried to sneak in while the owner was away. Everyone despised thieves and robbers. The parents of the girls never considered such people to be fit for life partners for their daughters. It clearly indicates that the Mizo are faithful people.

And they never take things without the consent of the owner. If they ate or took something, they surely tell them when they saw the owner. When they went to the forests and become hungry, it was not considered a sin to pluck and eat fruits from somebody's garden, but it was illegal to bring home as the owner of the garden can claim as thief and it can cause

trouble. They never want to take vegetables from an old disused jhum before the owner takes it all. As severe punishment was imposed for indulging in robbery, the people were afraid of the tortures and hence refrained from stealing and telling lies. Telling the truth and respecting other's property was treated as positive virtues. Dokhuma said,

If a family have no food to eat and are faced famine, it was allowed to steal rice from the neighbour's granary. In facing this position, the head of the family who did not want to steal was not term as a mature person. But the head of the neighbor knew his stealing and instead of being angry, he apologized 'How brainless I was! Pardon me'. This was not greediness. At the peak of trouble, a man who did not have common sense to steal rice were termed as fool/idiot. The mind of the Mizo clearly understands that human life was precious (*Hmanlai* 294-95).

Besides, they do not like to steal meat from someone else's trap as they thought that those who steal a porcupine will be bitten by a tiger. They say "It is forbidden to steal meat from someone's trap". They never steal a cloth, a hoe and an axe because they thought that it brings death, and it was used for themselves to cover their own corpse and dig their own graves. Hence, thieves never live free under the administration of the chief.

In this sense, stealing was considered as repulsive and unethical. The Mizos dislike stealing, even today as they believe that it does not bring prosperity and blessing. Sinha states that, "Stealing is a crime and is punished by the State. But ingratitude is a sin, and cannot be punished by the State. But it is condemned by Society" (304). Therefore, they never embrace stealing, they instruct to guide and teach not to steal.

#### 2.4.5. Cruelty to Animals

Merciless killing of animals was considered as omen. Cruelty to animals would reflect upon their children. Mizo in the old days usually warned their children to show compassion and care to all animals and not to be cruel to them. Cruelty towards any animal may bring

misfortune to the perpetrator at the time of his/her death like great suffering and not being able to pass on the next life peacefully.

As stated by Dokhuma, the Mizo do not want to kill a hornbill who feed their tender baby; killing and torturing lemur and a house martin are tabooed (*Hmanlai* 139-40). They do not want to show brutality upon animal. They never torture a frog; they never want to torture a fearsome wild animal; killing others' domesticated animals is unlawful; they never torture the beehive in a house, which they thought to be a symbol of blessing.

They say that *Mihring leh ranpui sawisatu chu thlahlei an vei ngailo, thlahte thlengin an riral duh*. It means 'those who torture human beings and animals do not last, bad deeds will follow the family for generations'. It was thought as a symbol of brutality. They never want to kill a domestic animal of others, it is unlawful. Those who killed a domesticated animal will face a mob killing. And those who killed the chief's bull-gayal must be driven away by the chief from the village.

They never want to kill animals during their wife's pregnancy. In this way, the olden life of the Mizo was pure as well as honest and faithful. They admire virtue and honesty. They believed that those who treated animals badly are brutal and cruel. For teaching a good moral conduct and to lift up for good quality of traits on the human, they rebuked and reproved those who are brutal and cruel.

#### 2.4.6. Looking down upon a Handicapped

Looking down upon a handicapped was considered to be a sin. The Mizo do not want to mock or tease a handicapped person. They say "*Piangsual nuuh sawh suh, piansual leh pharcharin tlai luat a neilo*". It means 'never make fun of a handicapped person; It is never too late to become handicapped or to be a dry leper'. They thought that cursing somebody will always bring deformity to a person who did cursed. They said, "Cursing and thoughtless talk should not be practiced", and cursing was avoided. In this sense, handicapped are treated

with kindness. It was taught that who look down upon the handicapped would bring a curse to their children sooner or later. The fate of the handicapped would fall upon the children of those who mistreated the handicapped.

However, the Mizo are very careful when dealing a handicapped person because treating in a negative way of the handicapped might be falls back on to them and this makes a careful consideration when treating it. The Mizo forefathers used to say, “It is impossible to improve deformity and ugliness but character could be improved”. Hence, they thought that mocking or teasing a handicapped might fall back on them in different manner and they avoid it.

#### 2.4.7. Generosity and Sharing of Possession

The Mizo forefathers did not work for their benefit only, they also paid attention to the needs of others. They were generous while they never admire a lazy person. The Mizo chiefs took care of their subjects, those who do not have food to eat were given permission to take rice from the granary of other’s wealthy family. “*Sem sem dam dam, ei bil thi thi*” was been the guiding principle of the Mizo of the past. It means that one who hoards for one alone will die and those who share with others will survive. It also implies that sharing and giving out is life, eating alone is death. It clearly indicates that those who live for themselves alone should not live long, or those who are selfish should be dead, and they thought that they are not supposed to live longer as they are greedy.

In the old days of the Mizo when a courageous person killed an animal, they shared the meat with every family in the village. Like this, the first production of vegetables are also share together, no one will hoard. They never hoard their things for themselves, but shared with others. “*Dam leh tlang khatah, thih leh ruam khatah*” (Living together in a same hill and dying together in the same vale) was the genuine principle since time immemorial. In this

way they helped each other and lived together. The moral philosophy, *Sem sem dam dam, ei bil thi thi* has guided the administration.

Those who are blessed with food grains will distribute among those who have not. Laltluangliana said,

Sharing with others is the centre of thought and all well to do families would share their treasures at the time of *Khuangchawi* (the name of public feast given by chief's and other well-to-do Lushais) festival by arranging a series of public feast and by distributing different kinds of valuables from the carrier-gong to the public. In those days, they did not read the Bible or any other good books. They were not instructed to think logically and act wisely. But they were well equipped with unbelievable wisdom that has been handed down orally (*Mizos of 89*).

They simply shared their surplus possessions of every variety for others through common sharing system. They do not show much interest in saving for the future.

#### 2.4.8. *Tlawmngaihna* (Selfless Service)

The most important value that the Mizo always maintained is *Tlawmngaihna* which means selflessness or taking care of others before self. Sympathy and empathy are responsible for lending a helping hand to not merely to neighbours, but even to the unknown people. Lorrain explains that Mizo *Tlawmngaihna* is "To refuse to give in or be conquered and not to refuse a request, to do a thing because one does not like to refuse or because one wishes to please others" (513). *Tlawmngaihna*, which can be translated into selflessness, altruistic, self-denying and self-sacrificing.

*Tlawmngaihna* produces pleasurable condition in the life of the Mizo society now and then. They say that "*Thenawm emaw, mangang thawm reng reng hria chhan ngamlo chuan pawnfen feng rawh se*". It means a man who does not have the courage to help a neighbor in trouble should wear a skirt. The first and foremost thing they advocate is to help others in

need. *Tlawmngaihna* also means to do works without expecting rewards or wages or forcible demand and urge. *Tlawmngaihna* leads one to be brave, delighted, selfless, patient and kind. A true citizen of the Mizo tribe gives importance of satisfaction and comfort to others. He fulfils the ideal life of a community. The practice of *Tlawmngaihna* enables one to live for the community, it makes the readiness of one to sacrifice his life for others. According to Dokhuma,

*Tlawmngaihna* is not a law as per tradition; however, honour cannot be earned without the fundamental nature of *tlawmngaihna*. A man without *tlawmngaihna* has bad reputation in the society, and honour can be earned through extra-ordinary services which in return will earn praise and respect in the society. On the contrary, *tlawmngai* or virtuous person does not look for honour and praise from the society (*Tlawmngaihna* 9).

According to Zawla, an eminent Mizo writer defines *Tlawmngaihna*, “It is to deny and sacrifice oneself to help individuals and society in times of troubles, hardship without expecting honour in return and act without one’s own profit” (96). It is a scale that measures what is right and wrong, leads to justify and following the truth. Paying equal attentions to all members of the society, including greedy people, dishonest and lazy ones, which means there were no boundaries, are the duties of virtuous man.

#### 2.4.9. Respect to Parents and elders

In the old day of the Mizo society, respect to parents and elders were prominent and instructions were given in every household. Some of the Mizo saying regarding respect to parents are- ‘Those who do not respect their parents never prosper; Even if you go, there is none like your father and mother; Never speak ill of your own parents; Never address own parents in a stupid manner; and Never criticize your parents or origin’.



They thought that addressing the parents in a stupid way was taboo and hardly ever pronounce the name of their parents. These important sayings are being taught for the respect of their parents. They also thought that those who do not respect their parents never prosper.

In Mizo society, man's moral responsibilities and his social obligations are well defined and determined at the prime youth stage. *Zawlbuk* (bachelor's dormitory) was the first moral school that the Mizos have. The conversation of the village elders were listened by the boys and young man. From these they teach moral philosophy.

Respect to elders was shown very much by the young man. Some of the sayings which are instructed by them are- 'Never start taking a morsel before the elders start taking it; Never refuse what an elder requests you to do; Never try to have the last word when arguing with your elders; and Eloping without the consent of parents will never be longevously'.

The youth never refuse orders of their elders, they show respect in every way. And the youth always take hints of elders in public activities and they never refuse orders of their elders. They never talk to others impolitely at any time. In every way, the youth responded to the orders of their elders and never acted disrespectfully. The parents and elders become the perennially resourceful persons to enable the present youth to become worthwhile future citizens.

#### 2.4.10. Condemnation of Greediness

Regarding greediness, the forefathers of the Mizo instructed a good way of life. They condemn those who are self-important, self-interest and selfish.

Regarding contentment with their belongings, they say "*Mai leng an um ngailo*". It means that the creeping pumpkin should be eaten by those to whom it belongs. They never try to pluck where it creeps. *Mai* is a pumpkin. It is one of the healthy vegetables that the Mizo cultivated. And if someone discovered water spring and kept it secret for himself or herself without disclosing to others, it was considered a taboo. They believed that it brings

misfortune to the family of the finder. It is ethical to share natural resources he/she discovered with the society.

They believed that moving or shifting a fence brings illness. Those who moved fences are called greedy, and he/she should not prosper. They also thought that bulge construction of a house are taboo, it was equivalent to *Mi anchhia zawng zawng dawn ka huam e*. It means 'I embrace to receive every curse'. They believe that, the head of the family will die, those who do not follow the moral principles.

Besides, they do not want to eat all their productions from their farms by themselves. They say '*Lo rite buh vui hlep suh, hlep palh pawhin an theh let zel ngai e*'. It means do not harvest rice of the neighbor, if it is unintentional, throw it back. They were never greedy for animal's flesh as it was trapped or killed. They believe that those who are greedy will never prosper again. For this reason, they invited the neighbor to share and eat the meat. Unless they are invited they share a piece of meat.

They are instructed to be happy for what they owned. They fear not to receive blessings from God. They are guided to conduct and respect what would be plans for them. And they do not want to eat alone. They never admire and appreciate those who are greedy as it was not considered as morally correct.

#### 2.4.11. Punishment of Criminals

Even before the annexation and consolidation of the British power, the Mizo society, like most tribal societies was governed by their chiefs whom they called *Lal*. Each village was independent and the chief was the supreme leader in his respective village. He was assisted by his council of elders called *Upa*. The chief acquired the highest and most respectable position in the society.

B. Lalthangliana said, "In the old days of the Mizo society, killing was rare, if a person killed someone, punishment was death. It was allowed to take actions of punishment

under the Mizo code of conduct by the victim's family not by the chief, and it is a big punishment" (153-54).

The chief has the authority to banish those who are troublesome and do not respect the society's code of conduct from the village. It was shameful for those who face the chief's banishment. Even while they are trying to leave the village, they sets out at the midnight when no one was around. Not only the family, there was also an individual banishment. A person who was troublesome, a burglar or a stranger who acted in a mischievous way are also expelled by the chief and the villagers. There was mob punishment without an order issued by the chief: but young men from the village come together and demolished the home of a bad person. Sometimes, there was also demolition of materials and home.

Besides all these, adulteration, divorce and property claim, between father and children and even violation of a legal case, they are given a fine of sow for the disturbance of the chief and elders. Sometimes, there was a fine of a cow-gayal, which was the highest punishment in the old days of the Mizo society. Mackenzie said, "A wrong against social law is a wrong against humanity, and it cannot be forgiven until the offended majesty of the law is appeased" (*Guide to* 154).

Regarding slaves, the chief showed benevolence and mercy. If somebody killed someone and were/are after him, he ran to the chief's house and held the chief's post, it was not allowed to touch the offender. Hence, he was a lifetime slave in the chief's house.

#### 2.4.12. Consumption of intoxicating drinks

In the Mizo mode of living from the old days, *Zu* (rice beer) occupy a significant place. There prevailed a tradition of offering rice beer to celebrate joyous special occasions to honour the brave men, skillful hunters, virtuous persons during the celebration of bigger festivals. Dokhuma said,

It was offered to their special quest. Together with the chief they drink rice beer the whole day. But at that time young man were not supposed to participate. They drank at *Chapchar Kut* (Mizo traditional festival) and other special occasions while women seldom drink rice beer in public. At the time of special occasion like *Chai mual* and *Thingfar zan* the young man forcefully cause young ladies to drink rice beer but swallowed a little bit (*Hmanlai* 224).

As Lalrinawma noted, *Zu* (rice beer) was claimed to be part of Mizo culture before the arrival of Christianity. Since in all social and religious ceremonies, festivals and sacrifices *Zu* was an essential element, it would be difficult to trace out the origin of *Zu*. But it was used on special occasions only (153).

However, there was no drunkard to be seen at the street. They say that “*Rui chunganula rim leh khawlai kal ching mi hi chapo chhinchhiahna*”. It means to pay court to the lady with drinking beer and walking on the street are marked as boastful. Old man usually drank while it is shameful for the young man. Dokhuma further said, “Irrespective of time, old man usually drinks if he finds an opportunity, when he is intoxicated he often remarked that ‘I am inebriated and no longer fit for conversation’ indicating that he is in no state to handle any tasks nor make decisions” (*Hmanlai* 224). In *Zu In Mizo Society*,

Though they could drink *zu* as much as they liked in such days yet none of them ever drank excessively to lose his self-control. Tottering in the street due to drunkenness was considered as shameful and *despise able* by all the people. People condemned and contempt crying and tottering in the street due to intoxication. Addicts and drunkards were not found among the ordinary men during the British rule as the chief and his ministers disliked very much to have such persons in their village. If a man absented himself from working or weeding his *jhum* due to intoxication or hang over, the elders *would* summon and reprimanded him severely (42-43).

#### 2.4.13. Courtesy

The olden life of the Mizo was rich in courteous behaviour. They say “*Tawngkam tha in Sial a man*”. It means sweet words deserve a bull-gayal. And they never neglect each other.

Some of the courteous saying of the Mizo are- Never enter a house without making a warning sound; Never enter someone’s house without sitting for a while; One has to say before passing others, ‘let me pass of you if you don’t mind’; One has to say ‘I am quite satisfied’ while eating at others’ house; If a person walked behind one has to say ‘Go ahead of me since you walk faster’; A visitor while having a meal is to be invited to join; and always say ‘Thank you’ while receiving and returning borrowed things.

Married couples never call each other by their names, they usually call it by their eldest children’s name; only friends call them by their names. To show respect to others they called each other: Madam, Sir, Mother, Father and the like. Mizo society holds a high respect for the acts of decency and courtesy which have been the norms of good conduct. Mizo children or youngsters are required to learn and practice of showing respect and admiration in every sphere of their life. To show politeness, decency and courtesy to everyone especially to elders, was a social obligation for all Mizos.

They do not want to praise themselves. They dislike to say their reputation as they were afraid of being considered proud.

The Mizo pays attention to the ‘moral code of conduct’ handed down by their forefathers. They believed that those who follow and obey are to receive descendant’s blessings; and those who do not obey will receive misfortune. Laltluangliana said, “All these saying, proverbs, maxims and other have been used as the moral guiding principle of the Mizo for a long time and it is true to note that they are not inferior to other sayings and proverbs of other great nations” (*Mizo of 93*). According to Laltlankimi,

However, this morality is often largely shaped by the values and principles of the community to which he belonged. An individual is not morally endowed by the time he was born. His upbringing, his family values, his religious beliefs, the environment that he is born into and the community to which he belonged all comes to play important factors in shaping his morality. Therefore, moral values and ethics of a tribe or culture guide the principles and values of an individual to a large extent (132).

All these good morals/ethics were inculcated from *Zawlbuk* conversation; inside their houses and where social activities and gatherings took place. All these moral teachings are important in the life of human beings, social as well as individual life. All these unwritten laws which have been passed down from generations to generation serve as the most important laws which have survived and molded the moral standards of the Mizo today.

In terms of the principles of Mizo tribes there is a strong sense of belonging and solidarity. This attitude binds the members of this community into a closely-knit community. Community feeling- communitarianism, which leads to the formation of behaviour patterns and order of life preservation and inculcation of the value of community feeling. To fulfil this major purpose, several institutions have emerged to enhance the process of socialization through structure of the tribe, bachelor's dormitory, marriage, kinship, and the symbol of totem.

In the past, the Mizo tribe was monotheistic tribe which venerate ancestors, and appease spirits. The Mizo society's main profession was agriculture. They promoted barter system, subsistence economy and no market economy. From the political standpoint, the Mizo practice village council (panchayat) system and village confederation. They celebrated socio-cultural and seasonal feasts and festivals in the pre-Christian era. They also gave importance to birth, marriage and death ceremony through their social, religious, economic and political institutions for nurturing togetherness and unity.

Paramount changes and shifts are significant in the moral integrity of the past and present Mizo society. The Mizo society received paramount growth and development inculcated through the Christian teachings and guidances. Christianity revolutionized and civilized the society immensely. In the past, every village was administered by their respective chiefs. With the intervention of the British colonisers and then, the Christian missionaries, there was a gradual shift in the administration of the society, chieftainship was removed and the administration lies in the hands of the colonisers. However, the door to education and better livelihood was brought about the colonisers and the missionaries.

## 2.5. Morality in Mizo Fiction

When the Mizo had scripts in 1894, people who can read and write increased. The pioneers educated people wrote about good moral lessons which can be followed by the people as well as the society for a good moral conduct. The pioneers of fiction writers reveal the moral aspects, which can teach a good behavior and convey condemnation of bad characters as well as admiration of good characters in their fictions.

The Christian missionaries had taken measures and steps to help in giving the written scripts of the Mizo people. It was upon their arrival that the Mizo people received a proper written script in 1894. Education thereby helped the people to read and write their own histories, stories and documentaries infused with important cultures, traditions, teachings and moral guidances.

The novels, novellas, stories written by the pioneer educated class and writers are the torchbearers in preserving and documenting important Mizo histories. The fictions were written with backgrounds on the realities of the Mizo society, thereby become a part of valuable documents and treasures of Mizo morals and teachings.

Before the first Mizo fiction *Hawilopari* (1936) was written, the Mizo had good and interesting folktales that reveal morality in different ways. They portrayed the importance of following a good moral attitude while those who do not follow will not receive blessings.

As mentioned earlier, the Mizo of the past taught a good moral behavior. Most fiction writers of the Mizos also portrayed the same. They used fictions as a social medium to bring about changes in the society. They believed that revealing ethical attitude and culture of the Mizo will bring social changes.

Mizo Novelists are Christians and their life's principles have been deeply in touch with the Christian doctrines. They used Holy Bible and the teaching of Jesus Christ as the guiding principle of their life. The first two Mizo fictions namely *Hawilopari* and *Lali*, written by L. Biakliana were different in theme, setting and character as well. But, the writer, novelist L. Biakliana portrayed the Christian concept of good and evil through his characters. The first Mizo short story/novellette *Lali* notably portrayed the theme of how the harsh lives of Mizo women are changed after the Gospel enslave the slaved one first.

Like the same way, it clearly revealed that most of the Mizo fiction writers approached morality from their own perspective and often revealed Christian teaching and social reformation which are deeply rooted in their minds.

Zoramdinthara states, "Mizo fiction writers approached morality from their own perspective and often reveals element of Christianity which are deeply rooted in their minds" (258-59). The most possible reason is that Mizo society is tightly bound by the teachings of Christianity. Thanmawia also states, "Being Christians, the mind of the Mizo novelists is always enchanted by the teachings of Jesus Christ. Through their characters they wanted to inculcates and expressesmoral lesson to the readers" (*Mizo Values* 116).

In general, Mizo fictions reflected morality as its central theme, especially most of the pioneer Mizo fictions that champion moral attitudes. Many fiction writers portray moral



purpose as its theme; the way of life and culture of the Mizo, and also dealing with social reforms. The integrity of the forefathers, respects to elders, service to others, value systems and faithfulness that are still engaged after conversion to Christianity were some of the stories depicted in their fictions. As mentioned earlier, Mizo fiction began in the year 1936, when L. Biakliana wrote *Hawilopari* but during this short span of its existence, the development in terms of morality is remarkable. Some of the moral aspects in Mizo fictions can be highlighted as follows:

In *Ram leh I Tan Chauh* written by H. Lallungmuana, the protagonist Lalramchhuana was hard working and tries to be self-sufficient. He never expects to receive any assistance from the government. Lalramchhuana decided,

With the help of God's grace, I'll never ask for and obtain any help from the government. I'll live with my own gain. Because of those who describe themselves as intelligent and wise, who were expected to receive all other things belonging to the government and who were trying to search job at the street, and maintained wrongly authoritative power, our nation could not develop, I am fed up with these (48).

Lalramchhuana was living in the farm with his mother rearing many pigs as well as studying Bachelor of Arts. They sold pigs and vegetables from their farm and earned a huge amount of money. Lalramchhuana was a diligent, hardworking man as well as a lover of honesty who follow faithfulness. When drunken sons of Member of Legislative Assembly (MLA) disturbed at the bazaar a mother and child who came to Aizawl, he helped them. Before trying to know the truth, Lalramchhuana was wrongly condemned and thrown in jail. Lalramchhuana said, "As far as I am concerned, these kind of things will be investigated by the Police, Magistrate will discuss the matter and decide, MLAs are legislator, they will never interfere in the judicial" (41). But at last, truth prevails and he was released from the jail. The heroine Jennie Vanlalhruii chooses him for her husband as she clearly saw that Lalramchhuana was diligent, faithful and honest.

H. Lallungmuana vehemently conveys hard work as the key to success in his fiction. Self-sufficiency rather than relying on the government is what he stressed most. “For a righteous and respectable person, one should be self-sufficient and not rely on others” was the theme of his fiction.

Fiction writing, song composing and even drama writing, depict the purpose of the writers’ own idea and imagination. In these kinds of writings, there is generally a message, some are plainly visible and undoubtedly comprehensible while others needed serious study and investigation.

*CC Coy No. 27*, written by Zikpuii Pa, depicts how hard work and determination brings success in any form. *CC Coy No. 27* was included in a book with the title *Lungrualna Tlang* with others three fictions namely, *Hostel Awmtu*, *Kraws Bulah Chuan* and *Silverthangi*. The story of *CC Coy No. 27* was portrayed especially through the life of the protagonist Ralkapzauva, it has an autobiographical touch and the narrator is the protagonist himself, who says,

However, with might and main I study class eight, I get up dawn, reading with lantern after the school was over and the whole night. After having that way as a mode of life it was not that boring. When half yearly examination was coming, I stood high in my class and I surpassed Chawdhury by five marks. All my teachers and friends congratulated me, my senior students who ill-treated me also congratulated me half-heartedly (*Lungrualna Tlang* 49).

Siamkima said that, “Zikpuii Pa stands for the Mizo, Mizo should not to be mere followers, but stand in the first and the highest position for us. At the territory of experience and dealing, when we strive so hard, he tried to tell me we can be the best while doing together with other cultures” (7).

Besides these, Zikpui Pa portrays the aspect of patriotism; respect for elders, parents and teachers; Mizo *Tlawmngaihna* and the value of having good friends. He also clearly portrayed that the Mizo are not that unintelligent when compared to other cultures, and with determination no Mizo should never be inferior to any other people. The Mizo should not look upon other cultures as much better than them was what he said most. To emphasize for moral development of the youth, he advised the youth to be hard working and try their best in every way.

In another fiction, *Thlahrang* by Lalzuithanga, the protagonist Tawia was condemned as a murderer and the *Bawrhsap* (Deputy Commissioner) sentenced him to ten years in jail. When antagonist Kawla, a friend of Tawia heard the news, he had a guilty feeling for his sin that an innocent Tawia was going to face a punishment instead of him.

In the story of *Thlahrang*, Suakliana who settled in Burma employed Kawla to abduct his debtor's daughter named Parmawii because the debtor never tries to pay his debt to Suakliana. When Kawla was in Sairang village, he saw a non-Mizo young man, who was in jail when he worked at Syhlet police. Kawla employed this man to abduct Parmawii. But this young man requested a huge amount of money over the previous agreement. For this, Kawla killed this man. In the forest, he placed the corpse to lean against the rock as a living person. Tawia believed that this man was the abductor of Parmawii and he shot him but missed.

Kawla regrets that he was a murderer and the first to commit a crime of abduction in the country. Besides, he felt remorseful for Tawia who was condemned instead of him. Therefore, Kawla said, "A harlot was holy much more than I am. I have no covet for the remaining two thousand rupees which I will receive" (64). Kawla thought that he will not deserve to live in the world and he committed suicide by hanging himself.

From this, it clearly shown that killing of human beings (murder) will never bring happiness and prosperity, and it was considered as a crime in Mizo society as well as in every country.

Another moral aspects pertaining to Mizo fiction was in *Rintei Zunleng* written by Lalrammawia Ngente which clearly shows that adultery causes misery in the family. Thanvawra, whose mother spirituality was beyond acceptable norms, never had time with her family and she had extra marital affairs with her spiritual partner Lalduhchhunga. It brought both sadness and happiness and as a consequence, at the end resulted in death in the family. Thanvawra's sister Hriatzuali was in a desolate and desperate state, she was at a age where she needed a mother's guidance, but her mother's lifestyle made her life dull and she became severely ill while her father had to spend the day and night at the jhum field. Thanvawra said, "After my father came home, Hriatzuali never had joy and happiness. She secretly suffered sickness of mind and body which my father never recognized. She never ate food and hardly slept, so that her sickness was ignorable" (*Rintei* 81). After a brief period, Hriatzuali died of heartbreak. After two years her parent divorced, her father also died. Her mother also faced a miserable life that no one sympathized and pitied.

Because of his mother's adultery, Thanvawra lost his character, and he was ill-mannered. With the owner of his rented house named Thani, who was married with children, he often had extra marital affairs; and Thani's husband named Mangheta caught them red handed and the two also divorced. Thanvawra said,

When I consider the future of Thani, because of me she can be known as adulteress, her family atmosphere, Mangheta, who painfully has gone out from the house and how he is to spend his life, I was so repentant and suffer terribly. In case Mangheta embrace Thani, he will never embrace with happy heart and freely. When Sangtei and her sister come to know about it what would they think of me (467).

Because of Thani's adultery, she spent her full life in distress and such things will disturb family and it will never give happiness. Thanmawia noted that pre-marital copulation and casual intercourse outside marriage is wickedness and ungodliness (*Mizo Values* 115).

*Hmunnuam val a kang lo* written by Anthony Vanlalrawna portrays aspect of generosity in his fiction. A leading character of this fiction, were a married couple Vanthanga and Rothangi who were hardworking and received blessing in rice and domesticated animals. "They love poor people who have nothing to eat. Poor family came to them when they have nothing to eat. And those who come to their house will never return discouraged. For their generosity, they received blessings in various form" (171)

Even in one of the Mizo folktales, one moral guiding principle *Sem sem dam dam, ei bil thi thi* was seen in *Buh Lalnu Fapite*. Fapite was a Queen, kind, humble minded and considerate of the position of others. She never made a distinction between the rich and the poor. Once Fapite went to visit Liandova and his brother and everybody expected her to stay at their homes, but she disguised herself as a poor woman wearing a ragged cloth and nobody wants her to stay in their home. But at the hindmost of the village street, there lived Liandova and his brother, who were orphans; they looked after her at their very best and give whatever they have. Fapite said, "Dear children, I am so thankful for your generosity to me", and she stayed happily to spend the night with the two brothers. They give whatever they had to eat to the old woman. They give steamed rice and sweat potato" (*Mizo Hnahthlak Vol-3134*).

To display goodness upon others, sympathy and favor are good moral behaviors and they will surely receive blessing in any form. "The only thing they had was given to her without hoarding, she knew many things about it. She discovered that only the orphans were kind, who had sympathy and love in the village. She tried to bless them for their generosity" (134). For the love, generosity and kindness to her, she blessed the two brothers.

From these stories, it undoubtedly revealed that those who are kind to others will receive blessings. And those who helped others will be amended back.

*Dan Rual Loh Hmangaihna* written by Lalrammawia Ngente shows that drinking alcohol brings sorrow and separation of family. In the story, Biakthanga, the head of the family was an alcoholic and was unfit to look after his family. Due to this, Biakthanga and his wife Rengpuii divorced and their children did not want to stay with him. Lalrinsiamama, the son of Biakthanga, who was twelve years old said, "Father, if you dislike my mother, you too dislike us. We will go out. We don't want to stay with you" (*Dan Rual* 11).

Biakthanga's addiction of drinking alcohol makes his children orphans. Soon after separation from his wife, Biakthanga re-married another woman, but he did not renounce his drinking alcohol. His new wife named Ramthangi was not satisfied with him and she had extra marital affairs with another man. Biakthanga and Ramthangi had no good day at all. At the end, Biakthanga was afflicted with cancer and he died.

Due to drinking alcohol, separation or breakup of family and divorce of marriage couple are rampant. Pitiful life of the children of divorced parents and the miserable life of a widow are clearly pictured in this fiction.

The concept of *Tlawmngaihna*, 'Mizo code of morals and conduct' has also been reflected in many fictions. *Tlawmngaihna*, one of the moral guiding principles of the Mizo was seen in the fiction *Tumpangchal Nge Saithangpuii* written by James Dokhuma. *Tlawmngaihna* was one of the most valued life principle in Mizo society. It implies selflessness, benevolence, service to others and in short, showing all good qualities of life.

In the fiction, the Chief of Darzo village wants to know a *tlawmngai* (altruistic) person in his village, who could give life for the safety of the villagers in his village. The Chief sent a village-crier (announcer) to *Zawlbuk* to give a message to the young men as he needed a messenger to go to the next village. Nobody wants to get up and go, they

themselves felt like sleeping but the hero Fehtea immediately got up when the village-crier delivered the chief's message and he went straight to the chief's house. It was in the middle of the night while everyone was sleeping soundly. It was not an easy task to go to the next village in the middle of the night while it was raining heavily.

When the chief asked whether or not there were any others who had come, Fehtea answered, "I don't know, others may also come. As for me, when the village-crier gave the information, I immediately came out without waiting for anyone. What is wrong, Sir? If it is urgent, I am willing to go alone, why is it necessary to go with others?" (*Tumpangchal* 12).

It shows that even though it is the Chief's order, it is in wanting to support those in need of assistance that Fehtea showed his true self. This is the true spirit of *Tlawmngaihna*, the code of conduct of the Mizo.

*Tlawmngaihna* can also be seen from the character of Zema in the fiction of *Hawilopari* written by L. Biakliana. After Hminga and Liana's mother demise, his father remarried another woman. Their step-mother was cruel to them while their father had not the courage to shelter. The two brothers decided to leave the house and asked Zema which place to go forward. When Zema came to know the real truth of their life in the house, he decided to lead them somewhere. He told Hminga, "It is all right, I will lead you, why wouldn't I know where to go" (*Biakliana Robawm* 188).

One of their friends Chhana, the son of village Chief also joined them and they left their village. After a long journey through the forest, they reached Hringchar. When one of the English Army Officers who know the tidings of Mizos came to know the character, performance and hard work of Hminga and his friends, he recruited them to the army.

After ten years of absconding from their village, they had a chance to visit Mizoram. They were included in the expedition team against the Mizo who raided the Cachar Tea

Estate, killing tea planters and to take back the daughter of tea planter. When the expedition ended, they were permitted by the Commander to visit their homes.

When Hminga and his friend reached their village, they heard the news about Hawilopari, to whom Khualluta, the son of village elder, had done injustice against her and the family of Hawilopari had gone to another village. Soon after, Liana and Mawii, Chhana and Ngaihi were married.

Several days passed, Hminga secretly sets out in search of Hawilopari. When Zema came to know that, he said, “You left without informing me and your brothers but I will always help you before you attain your true happy state of mind” (312) and he secretly followed Hminga.

The village of Hawilopari was raided by the *Pawi* clan. They burned their houses and captured Hawilopari and her family. When Zema reached the camp of *Pawi* and the captives, he disguised himself as one of the *Pawi* and tried to rescue them. But Zema was shot dead by the *Pawi* and thereby sacrificed his life for Hminga and Hawilopari. Before he died, he made a wish before Hawilopari’s father, and as he wished, Hminga and Hawilopari are reunited and married; that is the true spirit of *Tlawmngaihna*.

One of the codes of conduct of the Mizo society, which is, respect to parents and elders was seen in the fiction of *Runlum Nuthai*, written by L.Z. Sailo. It shows the rewarding qualities of showing respect to one’s parents. The protagonist Thanga, the only child of Sawiluaia and Chawngi respected his parents and always listened to their decisions since they were not able to work anymore in the jhum fields. In a Mizo society, after harvest and when the rice had all been threshed, people usually celebrate by organizing a grand feast. Thanga and his wife asked their father how he wanted the rice to be threshed. Thanga tried to show respect as long as his parents were alive, he paid heed to his parents’ decisions and prioritize them rather than his own opinions.



Therefore, Thanga told his father, ‘Father, everything needs to be decided by you and mother. Whatever you decide and say is what I shall abide to and follow’ (89).

Subsequently, decisions were made by his father before the rice were threshed, because it was only Thanga and his wife who were available to move the threshed rice to the granary. Thanga response to his father here is poignantly beautiful, ‘Father, I think it is wise to follow your decision to thresh the rice early, but it is your decision only’ (90).

To sum up, all these characteristics discussed above portray the morality and moral values highlighted and reflected in fictions, in Mizo society. Almost all Mizo fictions may be claimed as didactic literature; it is filled up by the teaching of Christianity and reformation of social values. According to Abraham, ‘Didactic literature simply tries to teach. It tries to expound a theoretical or practical knowledge, moral, religious, or philosophical doctrines. Usually it is neatly distinguished from imaginative works; but it may also be presented wrapped in the imaginative form of drama, novel and poetry’ (52).

When thoroughly looked into other literature, that is English literature, the horror and terror expressed by Dr. Faustus can be easily detected in Christopher Marlowe’s *Dr. Faustus*, in his final soliloquy. His fall indicates that, in spite of being an educated person, he made a great mistake by selling his soul to the devil. His repentance from his misdeeds leads the reader to realize that the path of the devil is doomed. The story of Dr. Faustus symbolizes the eternal struggle between good and evil, and vice and virtue.

However, as it has been stated by E. M. Forster, ‘every good story has a moral, and every bad story is a moral, now it is necessary to deduce the moral.’ This is because ultimately the aim of literature is to make the world a better place, which is impossible without teaching morals. Therefore, moral is necessary for a piece of literature, which then functions as the main gist of any literary piece. (*Definition of Moral, n. pag*)

Through this study it is found that morality is a human concern involving the ability to reflect on the past and future consequences of actions and their behavior. Human morality is thoroughly filled with the ideas of intentions and preconceived choice. It speaks of a system of behavior in regards to the standards of right or wrong behavior. It also speaks of moral responsibility and moral identity.

Morality is about the distinction between good and evil, and morals are normally understood to refer to what people ought to do and what they ought not to do. However, any definition of 'morality' in the descriptive sense will need to specify which of the codes put forward by a society or group count as moral. Even in small homogeneous societies that have no written language, distinctions are sometimes made between morality, etiquette, law and religion. And in larger and more complex societies these distinctions are often sharply marked. So 'morality' cannot be taken to refer to every code of conduct put forward by a society.

Through this research it is established that moral rules and principles can, in fact, influence behaviour. However, they do not simply command elicit behaviour; nor do they just prevent overt action as done in non-moral commands and requests. They rather influence behavior in a more or less desired direction, to improve human relationships.

The morality plays an important role in deliberate knowledge of how we ought to live so that we can lead a virtuous, good, happy, harmonious and civilized life. In this regard, the study of moral philosophy enables one to rationally justify all moral claims to lead a perfect life. Perfection in thinking, willing and feeling will determine the nature of virtues through which one molds his/her life.

The study also indicates that Mizo society has many extraordinary moral codes that have been keeping the society as one family. Mizo *tlawmngaihna* is the foundation and backbone of Mizo cultural practices; it determines and influences the manners and their

conduct of enterprise. It is one of the moral codes in Mizo society that enables one to live for the community, it makes the readiness of one to sacrifice his life to others.

This research mainly tries to find out the moral characters and their values in the fictions of Khawlkungi were based on using Christian ethics and Mizo code of conduct, unwritten rules, orally passed on through generations. Christian Ethics, according to Jain is “the systematic study of the way of life set forth by Jesus Christ, applied to the daily demands and decisions of our personal and social existence” (97). D. Stephen Long also states,

Christian ethics is the pursuit of God’s goodness by people ‘on the way’ to a city not build by human hands. It is not a precise science but the cultivation of practical wisdom that comes from diverse sources. It draws on all that is good in God’s creation and among the nations. But it also acknowledges that creatures cannot attain their true end without the gift of God’s own goodness (121).

It is in fact, a study of Khawlkungi’s fictions is in the light of Christian ethics and Mizo code of conduct. The different moral theories and their concept are not be employed in this research. Under the modes of Christian ethics or Ethical discourse, there were Deontological ethics, Teleological ethics, Situation ethics, Contextual ethics, Responsibility ethics and Liberation ethics. Under the Christian ethics, the Deontological perspective of ethics was employed during the study of Khawlkungi’s fictions but sometimes there is also an overlapping from other ethical discourses.

According to M. Stephen,

The deontological ethics is rule-oriented ethics or it is a duty-oriented ethics. This relies so much on the traditional wisdom. It is based on traditional rules and regulations, which exist in society. It is rooted in invariable or universally valid rules and principles. The main question is what is right? There are some rules and

regulations like honouring the elders or certain do's and don'ts prevalent in the society (17).

Mabry also states that “Deontological ethics is concerned with questions regarding what is right; it holds that there are moral laws and imperatives which persons have a duty to obey, and it seeks to elucidate what these are—for example, the Ten Commandments, or constitutional provisions regarding fundamental rights and fundamental duties” (7).

The Mizo teach good moral behavior to each and every family members like do's and don'ts, maxims and proverbs inside and outside the family as well as their grandchildren. Those things are not written but it was passed down through oral traditions from generations to generation to keep in mind. According to Jan Vansina,

Oral Tradition as a source of history can be define as verbal messages which are reported statements from the past beyond the present generation. Where the message must be oral statements spoken, sung, or called out on musical instruments only, and transmitted by word of mouth over at least a generation. Traditions need not be clichés or narratives, nor is the conscious intent to testify about the past necessary (*Oral Tradition* 31).

Looking into the Mizo philosophy, it appears to be based on the strong sense of belonging and solidarity which is the internal dynamic principle of that community. It has led to the communal tribal feeling and a sense of equality. This attitude binds the members of this community into a closely-knit community.

### Works Cited

- Abraham, Jacob. *A Handbook of Literary Terms*. New Delhi: Kalyani Publishers, Reprint, 2004.
- Bora, Panchami Bhattacharyya. "Applied Ethics: A New Dimension". *Moral Philosophy: Contemporary Perspectives*. editor. Chandrakanta Sharma. 2<sup>nd</sup> ed. Guwahati: EBH Publishers, 2011.
- Dixon, Thomas. *Science and Religion: A Very Short Introduction*. Oxford: Oxford University Press, 2008.
- Dokhuma, J. *Hmanlai Mizo Kalphung*. 4<sup>th</sup> Reprint. Aizawl: Gilzom Offset, 2014.
- . *Tumpangchal Nge Saithangpuii*. 4<sup>th</sup> ed. Aizawl: The Author, 1996.
- Frankena, William K. *Ethics*. University of Michigan: Prentice Hall of India Pvt Ltd., New Delhi, 1997.
- Hinde, Robert, A. *Why Good is Good: The Sources of Morality*. London: Routledge, 2002.
- Jain, R.P. *Christianity & Ethics*. New Delhi: Mahaveer & Sons, 2011.
- Khiangte, Laltluangliana. *Mizos of North East India*. Aizawl: L.T.L.Publications, 2008.
- . editor. *Biakliana Robawm*. 2<sup>nd</sup> ed. Aizawl: LTL. Publications, 2007.
- Lallungmuana, H. *Ram Leh I Tan Chauh*. Aizawl: G.M. Printing Press, 1998.
- Lalrinawma, V.S. *Mizo Ethos: Changes and Challenges*. Aizawl: Lengchhawn Press, 2005.
- Lalthangliana, B. *Mizo Chanchin*. 2<sup>nd</sup> ed. Aizawl: Gilzom Offset, 2016.
- Lalzuithanga, *Thlahrang*. 2<sup>nd</sup> ed. Aizawl: Gilgal Press, 1997.
- Long, D. Stephen. *Christian Ethics: A Very Short Introduction*. United States: Oxford University Press, 2010.

- Lorrain, J.H. *Dictionary of the Lushai Language*. 4<sup>th</sup> Reprint, Calcutta: West Bengal, The Asiatic Society, 2008.
- Lusby, F. Stanley. "Morality and Religion", *Encyclopedia of Religion*, Vol. 10, edited by Mircea Eliade. New York: Macmillan Publishing Company, 1987.
- Mabry, Hunter P. editor. *Christian Ethics – An Introductory Reader*. Trivandrum: Indian Theological Library Senate of Serampore College, 1987.
- Mackenzie, John S. *A Manual of Ethics*. New York: Cosimo Classic, 2005.
- Ngente, Lalrammawia. *Rintei Zunleng*. Aizawl: Mrs.H.C. Lalṭhasangi, 2009.
- . *Dan Rual Loh Hmangaihna*. Aizawl: Mrs. H.C. Lalṭhasangi, 2008.
- Pa, Zikpuii. *Lungrualna Tlang*. 2<sup>nd</sup> ed. Aizawl: MCL Publications, 1999.
- Rathod, Ranjit Singh G. *Morality and Approaches to Literary Criticism*. New Delhi: Swastic Publication, 2017.
- Sailo, L.Z. *Runlum Nuthai*. Aizawl: The Author, 2002.
- Sanyal, Jagadiswar. *Guide to Ethics*. Reprint.Calcutta: Arun Purkayastha Sribhumi Publishing Company, 2001.
- Sengupta, P.B. *Handbook of Social Philosophy*. Calcutta: Banerjee Publishers, 1965.
- Sinclair, John. *Collins Cobuild English Language Dictionary*. William Collins Sons and Ltd., Glasgow, 1987.
- Sinha, Hari Mohan. *Legal Dictionary*. Reprint. Delhi: Pioneer Books, 1997.
- Sinha, Jadunath. *A Manual of Ethics*. Kolkata: New Central Book Agency (P) Ltd., 2018.
- Stephen, M. *Introducing Christian Ethics*. Delhi: Rev. Ashish Amos of the Indian Society for Promoting Christian Knowledge(ISPCK), 2003.

Thanmawia, R.L. *Mizo Values*. Aizawl: Din Din Heaven, 2011.

---. *Mizo Hnahthlak Thawnthu, Vol-3*. Aizawl: Din Din Heaven, 2012.

Thiroux, Jacques P. *Ethics, Theory and Practice*. California: Glencoe Publishing Co. Inc, Encino, 1977.

Tribal Research Institute. "*Zu In Mizo Society: Past and Present*". Aizawl: Directorate of Education, 1983.

Vanlalrawna, Anthony. *Hmunnuam Val A Kang Lo*. Aizawl: Author, 2009.

Zawla, K. *Rin Aia Mak*. Aizawl: Milan Press, 1984.

Zoramdinthara. *Mizo Fiction: Emergence and Development*. New Delhi: Ruby Press & Co., 2013.

### **Journals**

Dokhuma, J. *Tlawmngaihna*. Meichher, Vol. XI, No. 11, 1976, p-9.

Laltlankimi, Esther. "Morality of the Mizo: Then and Now". *Historical Journal Mizoram*. Vol. XX. Aizawl: Mizo History Association, 2019, p-132.

Vanrammawii. "Oral Tradition as a Source of Pre-Colonial Hmar History". *Historical Journal Mizoram*. Vol. XIX. Aizawl: Mizo History Association, 2018, p-31.

### **Electronic Sources**

"Definition of Moral"

<https://literarydevices.net/moral/> Accessed 10 July 2021

"Definition of Morality", Philosophy,

<https://www.allaboutphilosophy.org/definition-of-morality-faq.htm> Accessed 16 May 2019

“Difference between Ethics and Morality”

<http://www.buzzle.com/articles/difference-between-ethics-and-morality.html>

Accessed on 27 May, 2020

Law and Morality/SpringerLink

[https://link.springer.com/chapter/10.1007/978-3-319-49496-8\\_3](https://link.springer.com/chapter/10.1007/978-3-319-49496-8_3)

Accessed on 4 June 2020

Perle. Stephen M, “Morality and Ethics: An Introduction”

<http://www.dyanamicchiropractic.com/mpacms/dc/article.phd?id=46121>

Accessed on 26 May, 2020.

“The Definition of Morality”

<https://www.stanford.library.sydney.edu.au/archives/sum2002/entries/morality-definition/>). Accessed on 29 May, 2020

“The Definition of Morality”, Stanford Encyclopedia of Philosophy,

[www.horizons-2000.org/world\\_and\\_being/realization/being-\\_elements/Stanford/the-definition-of-morality.html](http://www.horizons-2000.org/world_and_being/realization/being-_elements/Stanford/the-definition-of-morality.html). Accessed 14 October 2018

“The Nature of Morality and Moral Theories”,

[http://home.sandiego.edu/~babber/gender/Moral\\_Theories.html](http://home.sandiego.edu/~babber/gender/Moral_Theories.html).

Accessed 7 March 2019.

[The Definition of Morality \(Stanford Encyclopedia of Philosophy\).](#)

<https://plato.stanford.edu/entries/morality-definition> Accessed 14 October 2018

“The Nature of Morality”,

<http://www.pearsonhizhered.com/assets/samplechapter/0/2/0/5/0205053149/104>



Accessed 17<sup>th</sup> June 2018

The Relation between Law and Morality by Emima Alistar

[https://papers.ssrn.com/soB/papers.cfm?abstract\\_id+3388103](https://papers.ssrn.com/soB/papers.cfm?abstract_id+3388103)

Accessed 4<sup>th</sup> June 2020

What is Morality? – Definition & Characteristics

<https://study.com/academy/lesson/what-is-morality-definition-characteristics.html>

[Accessed 23 April 2019](#)

“What is the definition of moral norms?”

<https://www.quora.com/What-is-the-definition-of-moral-norms>

Accessed 25 April 2019

## CHAPTER – 3

MORAL CHARACTERS IN *ZAWLPALA THLAN TLANG* AND *SANGI RINAWMNA*

This chapter is an analytical study of the moral and immoral characters in the fiction of Khawlkungi's *Zawlpala Thlan Tlang* and *Sangi Rinawmna*. This chapter will occupy the study of her selected two fictions.

### 3. Summary of *Zawlpala Thlan Tlang* (1983)

*Zawlpala Thlan Tlang* is a Christian love story. The story is about Vanlalremi and Malsawma, who are Christian youths, humble and modest having faith in God, and in the end received a reward for their good moral conduct.

Vanlalremi, the heroine of the fiction was consoled and instructed by her father Upa Liana from his death bed. He advised Vanlalremi to maintain her purity and not to get married to any person who drinks alcohol.

After the death of her father, Vanlalremi had to stay with her paternal uncle Rochhinga, who was an alcoholic. Vanlalremi was badly treated in the house of Rochhinga and her life became miserable. Besides, Rochhinga tried to force Vanlalremi to marry Lalmuana, so that he could get Lalmuana's double-barrel shot-gun as a bride price. But Vanlalremi strongly protested and she left the house secretly. In these circumstances, Vanlalremi went to Sialsuk village to meet the Pastor to seek his help. But unfortunately, the Pastor was absent; his sister named Biakkungi welcomed her warmly. With the help of Biakkungi, Vanlalremi was taken to the White missionary, Miss Katie Hughes whom the Mizos called Pi Zaii who allowed her to stay in the Women's Hostel

After a short time, Vanlalremi met Malsawma, a School Teacher who was present when her father died. With the help of Biakkungi, they reconnected with one another.

Vanlalremi was going to reside with her maternal uncle Upa Kawla, a Church Elder who lives in Reiek village. Meanwhile, Malsawma was also appointed and transferred to Reiek village to be the Headmaster of M.E.School there.

At Reiek village, Vanlalremi and Malsawma developed a sturdy romantic love for one another and were secretly engaged. Then, in the same village, a beautiful girl Lalkhawthangi also tried to win the heart of Malsawma. But Malsawma did not reciprocate the affection of Lalkhawthangi. To annoy Malsawma, Lalkhawthangi had an affair with Naik Vanthanga, Indian Army Medical Corps (LAMC) who availed leave and unfortunately she conceived a baby. Her elder brother Lalngura blindly accused Malsawma of being the father of the baby without any proof from her sister. Malsawma was suspended by the Mission Authority following the letter submitted by Lalngura against Malsawma. After losing the case in the village court, Lalngura and his family moved to Kanghmun village.

Although Malsawma won the case, he left his job and cancelled the marriage proposal with Vanlalremi and joined the army as an Indian Commissioned Officer. Meanwhile at Reiek village, Vanlalremi could not live happily and she went to Aizawl with the help of her best friend Biakkungi, they visited Phulpui village and also visited her uncle Rochhinga and his family.

Vanlalbela, the elder brother of Malsawma married a wealthy businessmen's daughter named Rinpuii in an irregular manner without informing his brother and parents. They ended up in an unhappy marriage.

After the completion of his training course, Malsawma took leave and returned home to Mizoram, and married Vanlalremi. Lalkhawthangi's fate became worse and unbearable. Vanthanga, her son's father had married a girl who lived just next to Lalkhawthangi's house at Kanghmun village, just so that he could annoy her for denying him.

### 3.1. A Study of Moral Characters in *Zawlpala Thlan Tlang*

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

“Moral character is the existence or lack of virtues such as integrity, courage, fortitude, honesty and loyalty. In other words, it means that you’re a good person and a good citizen with a sound moral compass” (*A person of Moral character, n. pag*).

There are incredible works of fiction that engage with issues of moral character like the writings of Dante, Jane Austen, and George Eliot, Victor Hugo and other. For instance, *Les Misérables* by Victor Hugo, vividly illustrates two ideas about character that our characters can change over time. The struggle with dishonesty, lust, pride does not last forever which is seen in the case of Jean Valjean. There is a key moment in the book when change in his moral character is set into motion, namely that role models can be powerful sources of character change.

Another work of fiction by Dostoevsky, *The Brothers Karamazov*, is considered a philosophical novel, dealing with such themes as ethics and free will. In this fiction, the moral character of the three brothers is so central to the novel itself. Dmitri, for instance, exhibits intemperance and impulsiveness. Ivan is deeply thoughtful but also marred by pride. Alyosha models faith, hope, and charity. Importantly, though, none of them is just a two-dimensional crude representation of a particular virtue or vice. They are all complex characters who evolve over the course of the novel and sometimes act contrary to their dominant tendencies. Dmitri struggles to resist some temptations, for instance, and sometimes Alyosha experiences doubt. Just as with the rest of us, they have both good and bad sides to their characters, even if they might be closer to the virtue or vice ends of the spectrum.

There are a host of deep philosophical questions at work in the book, questions like, the existence of God, the nature of morality without God, and the role of free will. These all tie into moral character as well. To take just one issue, if there is no divine realm whatsoever and if this life is all we have, then Ivan raises the question of whether there is any objective standard of moral right and wrong. That would include an objective standard for virtue and vice too. This also raises questions about the point of trying to become a better person in this life, and about whether there is as much motivation to do so as there is from a religious perspective. Also on the table is whether someone like Ivan can become a virtuous person, or whether a religious outlook is necessary for virtue.

### 3.1.1. Vanlalremi

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

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

In *Zawlpala Thlan Tlang* (1983), the heroine Vanlalremi studied only till class three because of her father’s unhealthy state. When Vanlalremi’s mother was alive, she taught Vanlalremi to have a good character and behavior. Her father also advised her that after he passed, she was to approach her uncle Upa Kawla at Reiek village because her Aunt Thuami’s husband named Rochhinga who was living in the same village was an alcoholic. To

this, Vanlalremi replied: “Father, I’ll follow what you wish” (*Zawlpala* 7). Because of this, her father made her to promise and go to her Uncle Upa Kawla. He said,

Now that you are a grown woman, I beg you not to taint your innocent beauty with the wiles and flattery of a young man. Always remember that those women who’ve been the talk of the town during their younger days never end up living a decent life. If your youthful beauty is tainted, you will not be able to come with us. Sin of any kind will not be entertained at that place. Believe only in our God, and confide only in Him. You will, one day, find yourself a husband but never ever settle with a man who is an alcoholic (8).

From the words of Upa Liana, it seems that he hated alcoholism that can destroy the life and happiness of family relationship. The family of Upa Liana was Christians and actively participated in church activities.

Upa Liana fears that his daughter will step on the wrong path and live against God’s will. He advised her to maintain her innocence and not get married to any person who drinks alcohol. Darchhawna states, “*Zu* (Alcohol) has no space in Christianity” (158). According to Sangkima, “Since its inception in 1894, Christianity is against consumption of alcohol by its adherents in Mizoram. For the first time in the history of Mizoram, drinking of alcohol was totally prohibited for the new Christian convert at their first *Assembly* held at Sethlun village, now within Lunglei city, in 1904” (19). Zairema also says, “It was not the missionaries who propagated *Zu* drinking, rather it were the early Mizo Christians who were responsible for its prohibition” (*Mizo Ethos* 153-54). His father’s advice clearly indicates that the importance of the fear of God and the problems of intoxicating drinks which can severely affect the health of human beings leading to immoral conducts in life.

When Vanlalremi and her cousin sister Tluangi went to the jhum field, Lalmuana, a young drunkard who was attracted to Vanlalremi’s beauty came and tried to rape her while

Tluangi was not around. Vanlalremi strongly protest and said: “How dare you! How can you act like that even without seeing indications of my approval? Being poor, I don’t want to marry a man who drinks alcohol! I don’t want you, let me go” (*Zawlpala* 20).

This quotation shows that Vanlalremi still remembers the words of her father who does not approve of marrying a drunkard. Besides, she knows that her Aunt found no happiness after marrying a drunkard. Vanlalremi still respected and paid attention to her father even though he is no more. Stephen comments,

Alcoholism should not be promoted. Intoxicating liquors of all kinds should be prohibited. Alcoholism is the cancer of society . . . The drinking habit is not approved by the Bible. It clearly portrays the consequences of drinking liquor. We should conscientize the people about the severe consequences of drinking. Consider it as a disease which needs treatment. There should also be a protest against the production and distribution of intoxicating liquors (279).

When her uncle Rochhinga instructed to marry Lalmuana, Vanlalremi said: “I will never marry a drunkard” (*Zawlpala* 24). Vanlalremi always tries to keep in her mind that what her father wish and what she promise before her father. Besides, Lalmuana was the one who tried to humiliate her so that she will not wish to get married. Vanlalremi said to her Aunt,

Aunty, I don’t want to marry Lalmuana. You know very well that it was very boring and unpleasant to marry a drunkard, besides, my father does not approve of it. For the respect of my father’s spirit, please try to understand me, especially you. I know that Lalmuana impregnated Vani of Maubuang village, but he did not want to marry. I don’t like this kind of man as my husband. If I’m going to get married, it will be according to my father’s wishes, a person who never drinks and actively participates in the church is what I like. I still want to respect and follow my father’s wishes (25).

From the above quotation it can be seen that Vanlalremi was obedient and faithful to her father, she respects and tries to follow her father's parting message. As a religious person she tries to marry a man who is actively involved in the activities of the Church. In spite of the fact that her father was no more, she will try to keep her father's message.

When Vanlalremi wanted to run away from her uncle's house, she did not have much money. She knew where her Aunty kept money but she did not want to steal it. She knew that having faith and putting trust in God was the best and she did not want to take the money. From this it can be seen that Vanlalremi was faithful, honest and loyal.

Vanlalremi then ran away and lived in the house of Pi Zaii, in Aizawl. She received favour in every way because of her good character. After a short time, Vanlalremi met Malsawma and told him of the things she learned under the guidance of the missionary. She said, "After I become skilled from what I've learned, I'll not be living under the support of others" (42). It can be seen that Vanlalremi is hardworking and tries to be self-sufficient.

When Vanlalremi was going to live at her Uncle's house at Reiek village, Malsawma also headed to Reiek village but he was bitten by a green viper at the old farm hut. Due to heavy rain, Vanlalremi also took shelter in the same old hut, there inside she found Malsawma laying on the floor. She therefore, helped him and gave him medicine. Vanlalremi thought that Malsawma was seriously ill and it was not good to abandon him when he needed help.

Vanlalremi practiced one of the Mizo moral guiding principle *Tlawmngaihna* to a needy person Malsawma, who fell ill. According to Lawmsanga, "*Tlawmngaihna* is a Mizo term which literally means resistance to being helped by others by helping others who are in need. The emphasis is on a denial of self rather than an effort to be independent" (250). The way Vanlalremi showed kindness to Malsawma can be seen in the following quotation. Vanlalremi said to Malsawma: "You are not in a position to abandon. In the past with my



father, taking care and nursing of sick people was what we did often and it was not miserable, I'll not leave you" (*Zawlpala* 52). So, Vanlalremi stayed with him.

From the quotation above, it can be seen that Vanlalremi was selfless and self-sacrificing herself to help others. She was extremely maternal. When her father was still alive, they would visit poor families and sick people in their village and gave them presents and delivered prayers. She keeps and preserves in her mind that this kind of moral activities she practiced with her father was seen from her action and selflessness. Pal states,

We acquire a moral character by doing right actions or virtuous deeds continuously whenever the occasion demands on us for doing so. This means that moral character is not inherited character. It is always cultivated and acquired by a person throughout life. Since morality deals with the conduct and character of human beings, so we can say very well that morality is a distinctive feature of human affairs because it is only human beings who are characterized either moral or immoral and none else (162).

Vanlalremi does not want to leave people who are in need of help. She maintains service to others. It can be seen that she is merciful, dependable with having dedication to others.

Vanlalremi asked her uncle's opinion as to whether assisting Malsawma was right or wrong, her uncle Upa Kawla replied: "You did well! If your father was alive, he will not object to what you did. Your father spent most of his time helping the poor and needy people" (*Zawlpala* 57). From her father's instructions and teachings, she never abandons anyone who is need of help. Vanlalremi was obedient to her father, she was well-behaved, genial as well as merciful.

As a daughter of a Church elder, Vanlalremi had faith in God. She put God first in her life because her father guided her with the words of God. For the respect of her father, she did not want to involve herself in wrongful things that were not accepted by God. When

Vanlalremi had trouble and felt hurt she first approached God and also when Lalkhawthangi came to Vanlalremi, telling her about the relationship between her and Malsawma. When Vanlalremi realized that she loved Malsawma, without hatred and anger towards Lalkhawthangi, Vanlalremi immediately knelt down and poured out her suffering before God, “God please help me, I did not know that I loved this man before, my heart was hurting so much that I beg you to help me” (63-64).

This quotation shows that Vanlalremi respected and had faith in God. Whenever she faced difficulties she first runs to God. Vanlalremi thought that whatever happens to her was the will of God, as He is the one who does everything for her own good. She clearly knew that it was good to tell God her troubles. Vanlalremi tried to be a hard worker and to be able to understand whatever fate be fell her without complaining.

Vanlalremi and Malsawma were in love with each other and were secretly engaged. Vanlalremi thought that without telling their engagement to her uncle was not good and then she tried to inform her uncle. The virtuousness of Vanlalremi was that she knew that her uncle’s family loved her, her uncle was a father figure to her, so she did not want to keep it a secret. Without the acknowledgement of her uncle, her engagement to Malsawma was unacceptable. Therefore, she told her grandparents like this: “If you do not agree to our engagement, I’ll not object to cancel it” (*Zawlpala* 69).

From this quotation and from the life of Vanlalremi, respecting elders and parents is clearly seen. Her grandparents are the ones who looked after her and took care of her, their words are the most important words for her. She kept in her mind the advice and instructions of her uncle. Vanlalremi was honest, loyal and her mode of living was good and enviable.

On account of Lalkhawthangi’s pregnancy, Malsawma cancelled their marriage proposal. Vanlalremi was consoled by her uncle telling that it was best if Malsawma finds another job before their wedding. Vanlalremi said: “Uncle, I understand his situation!

Everything will be put in God's hands, when it is the right time, everything will be alright" (131). From this it can be seen that Vanlalremi is a good Christian (follower of Jesus Christ), having faith in God, she followed the words of God and puts God first before anything else; she was trustworthy, devoted and virtuous.

With the permission of her uncle, Vanlalremi and Biakkungi went to Aizawl to spend Christmas. Before reaching Aizawl, they visited Phulpui village and heard that her uncle Rochhinga was seriously ill. The two friends visited at night and spoke of the word of God and about salvation, whatever sin he did can be forgiven and excused by God. Rochhinga sought forgiveness upon Vanlalremi for what he had done to her. Vanlalremi replied,

Father don't feel hurt. I think this is the way God assigned for us. If I had not absconded from this place, I'll not be what I'm today-skilled and received instruction from no one, I think it was God's assignment for me. We have to look for ourselves those who are living today and we need to reconstruct our minds. Your precious time will not be gone! At the close of death, God's salvation can be received. Believe God when he gives you mercy! You can recollect and understand God can pardon you for whatever wrongful things you did. This moment is precious! If you don't believe God now, precious time will go away from you (142).

From the quotation above and the words of Vanlalremi, she showed expectation and hope for a new life for her uncle. Vanlalremi has love and compassion for her uncle. She forgave her uncle for what he did to her. In spite of hating the family of their uncle, Vanlalremi visited lovingly. Because of Vanlalremi's honesty and good manners, her uncle finally received God's salvation. Rochhinga said: "If I'm going to die, I can die peacefully, I'm so thankful" (143). It can be seen that Vanlalremi has the quality of a missionary.

Because of Vanlalremi and Biakkungi, her uncle received a new life, life from God as well as his health was becoming better and also his family was happy for his new life. Instead

of taking a revenge on her uncle, she won him over with kindness and goodness. “Chandran states,

Even if we have succeeded in doing good and performing right acts, after doing what we considered to be right we should be realistic and have the wisdom to confess in humility that “we are unworthy servants, we live only by grace and forgiveness”. It follows that for Christian Ethics, the basic awareness is repentance and forgiveness of sins. The purpose of Christian Ethics is not to discover what is perfectly right. It is rather to indicate how best the humans may be guided to take moral decisions in circumstances in which a person stands helpless between what is discerned as the absolute demands of God and the human uncertainty about what is right in the situation (100).

Another instance of Vanlalremi’s virtuousness was that while she was living with Pi Zaii, a young man named Biakthanga, son of businessman in Aizawl tried to pursue her. But Vanlalremi frankly told him that she was faithful to Malsawma. She said to Biakthanga,

As you know I have one prospective husband. If he was alive or dead, and I don’t know when he will return home, I’ll wait for him. I’ve given my heart to him, I cannot give it to another man. I understand your feelings, you are a good young man, I wish you to find another woman who is better than me. We are good friends and let’s keep up our friendship (*Zawlpala* 166).

This quotation shows that Vanlalremi was faithful and modest. From the character of Vanlalremi, Biakthanga saw how good women can be faithful to men (167). If Vanlalremi wanted to marry Biakthanga, he was suitable, rich, young man, loveable and preferable to Malsawma’s position. On the other hand, Vanlalremi did not know when Malsawma would return. But Vanlalremi was not a social climber, she offered a favour to Biakthanga and wished that he would find a good wife and therefore to continue their friendship.

After Vanlalremi and Malsawma married, Malsawma could not bring Vanlalremi to his work place. Remi never argued upon this and was able to willingly live with his parents while he was not around. Vanlalremi said, "If we are separated and living in different place, I'm yours, and it will not be boring again. Trying to be happy all the time was not that good! It might be good to face suffering for ourselves. If it was not from hardship it was easy to forget God, don't care about me, I'll try to live happily ever" (184-85). Malsawma was very happy upon Vanlalremi's dedication to his parents. While living with Malsawma's parents, Malsawma's parents were very happy with Vanlalremi's conduct. They thought that Vanlalremi was neat and virtuous, and living according to the words of God. Malsawma's family thought that Vanlalremi's character was admirable because of her devoutness to Christianity (188).

Vanlalremi respected and obeyed her husband. When Malsawma tells about he cannot bring her to his work place. Vanlalremi comfort and replied, "I don't want to live at other place. Your house is our house, your family is our family, whether in comfort or misery, I'll live here if you are not around. What I've told you that living with your parents was like living with you" (190).

Vanlalremi has no contradiction to live with Malsawma's parents although Malsawma cannot bring with her, she wanted to live faithfully with his parents, and she clearly know that comfort and enjoyment will take her away from God. If it was going to be miserable in the house of her husband, she wanted to face whatever comes before her.

After Malsawma was transferred to Shillong, Vanlalremi also joined him. She did not want to be proud and pompous even though she was the wife of an army officer. She prayed to God to guide her life in a good way. She tried to be the blessing to other Mizo family. The character of Vanlalremi was good and they respected her wholeheartedly. Vanlalremi decided: "They respect me as I'm the wife of an army officer, if there is any person in need of help, I will help them unconditionally" (208).

This condition showed that Vanlalremi has a patriotic character and a heart that was willing to help.

When she was roaming around, she looks around if there is anyone who need help. If anyone had a problem and are afraid to say it to her husband, she can handle and consider their difficulties. Anyone who came into their house was treated equally by Vanlalremi. She did not practice favouritism and nepotism on anyone of them. She looked at all the same, regarding food and drinks also (208-9).

Vanlalremi showed sympathy toward her fellow Mizo who were living in Shillong. From the character and actions of Vanlalremi, it can be seen that she was down to earth though she was the wife of an army officer. She has the characters of humility and genial as well as friendliness to others. She was very maternal and a father figure to all the Mizos.

Malsawma thought that the reason for Vanlalremi's upright heart was that she was a religious person. She was faithful to her husband. Whatever she tries to do, she consults first her husband and before consulting her husband she consult God. She never did anything unless consulting God. She read the Bible every day, and she used it to lead her life (211). According to Birch and Rasmussen,

The Bible has always been regarded as central for Christian morality and ethics. It has, in fact, been regarded as the charter document for the Christian moral life. Biblical materials have been enlisted again and again for the fashioning of character and conduct. They have been consulted repeatedly for guidance and authority. Every generation has drawn lines between its own moral wrestlings and those of the biblical communities. The scriptures have been a seminal source and resource for the moral life (11).

Sengupta also states that,

Religion molds social life by shaping the character of the people. It instils in their minds a sense of social values. It teaches man to obey social laws, to have respect and sympathy for the thoughts and feelings of others, to faithfully discharge their social obligations and to be conscientious in their thoughts and activities. It teaches man to develop fellow feelings not only among the people belonging to his faith but for humanity at large. It teaches man that only by loving and serving humanity man can show his love and service to God. Religion lends 'a powerful sanction to virtue and morality' and thus acts as an inspiring factor in developing moral consciousness in people (303).

From these it can be seen that Vanlalremi was a religious person, respecting and having faith in God. From her childhood she was guided and instructed by her father using the words of God. She never forgot it later, she still proceeds and uses those instructions to guide her life.

However, the wife of Vanthanga named Lalchhungi also associated with Vanlalremi. Because Vanlalremi was sociable even though she was the wife of an army officer, she was down to earth and acted like a woman from a small village. She had no proud attitude. Vanlalremi was genial and admired by Lalchhungi (*Zawlpala* 216). It can be said that the character of Vanlalremi was blameless.

Vanlalremi has a desire to serve others, wherever she was living, the owner of the house became well-off because of her hard work, mastered the art of sewing and moral conduct. Vanlalremi was energetic, sociable and children loved her, even those who have no money for the cost of stitching their cloth, she will also be doing for them free of cost. The family of her husband becomes well-off because of her and they were very happy. From this, it can be seen that Vanlalremi was energetic and hardworking who did not want to spend time

lazily. She used her time judiciously. She was devoted and compassionate to others when they have no money for the cost of their cloth's sewing. It can be seen that while living in the house of her uncle how useful Vanlalremi was,

They know that Vanlalremi had the skill of sewing cloth, she had no free time, if they have no the cost of sewing their cloth, some give a stick of firewood instead of money, some are going to the jhum field to do work where as some can give money for the cost of sewing cloth, Vanlalremi was like the source of the money. She made the house very well-off (59).

She was resourceful for her uncle's family, she was the source of money and made the family sufficient and well-off.

When living with Malsawma's parent she made the house very well-off just like in the house of her uncle Upa Kawla. After living in Shillong she was in a position to have anything she wanted, but Vanlalremi still continued stitching and sewing their cloth (208). One of the most appealing characters of Vanlalremi is that she is hard working.

Beach and Niebuhr mentions, "A Christian's life was regarded as marked by four fundamental *motifs*. These are: 1. Faith in God regarded as the "mother" of all virtues, 2. Love and *agape* which meant a passionate, unself-centred, unqualified concern for the well-being of the neighbour, 3. Humility or meekness and 4. Personal purity" (54-56).

Therefore, Vanlalremi was humble, modest and a perfect woman whom every man dreamt of for their wife. She was merciful, self-sufficient, hardworking and whichever family she was living with will benefit from her sewing skills. She helped those who need help and maintained selflessness. She maintained purity and sanctity between men and women relationship. She put God first in every way and consults whatever she had to do things in her life. It can be said that good characteristics like hardworking, faithfulness, selflessness, kindness, generosity, truthfulness and loving were seen from the character of Vanlalremi.



### 1.1.2. Malsawma

The people of Reiek village talked about the goodness of Malsawma (the Protagonist) and how he was a master in dealing with and teaching students like this: “He was praised by the chief and the villagers regarding dealing and teaching students at the school” (*Zawlpala* 60). From this it can be seen that Malsawma was trustworthy, the chief and the villagers depended upon him to take care of their school and the students. He was a good young man, diligent and who was faithful and loyal in his respective occupation.

One of the goodness of Malsawma that can be seen from his actions was his service to others in the village of Phulpui. The villagers talked about Malsawma like this: “Malsawma from Aizawl city who was coming with the Pastor was also at Vanlalremi’s house throughout the night, he prepared tea with Tluangi for the people who came to mourn the deceased” (12). He maintained one of the Mizo moral guiding principle *Tlawmngaihna* i.e., service to others, even though he was an outsider from another village.

Besides, when Vanlalremi’s grandmother was injured at the jhum field, Malsawma immediately rush to the spot eventhough he was not familiar the jhum field. Thangruala said about the goodness of Malsawma in this way: “Our school Headmaster was a good person, he is beyond our expectations. He was a man who admires a true Mizo moral code of conduct *Tlawmngaihna*. We are not equivalent to this stranger” (91). From this, it can be seen that Malsawma was a self-denying and selfless person.

In the mind of Malsawma, helping the needy was planted. In this connection, when Vanlalremi’s uncle was seriously ill, Malsawma bought a medicine through sending somebody at Aizawl as well as spending his time throughout the night in the house of Upa Kawla. Upa Kawla said to Malsawma: “I owe you so much. I’m not sure I’ll be like this if you don’t give me this expensive medicine. Because of you I simply regain healing!” (84).

From the words of Upa Kawla, it can be seen that Malsawma was kind and compassionate to others. He dedicated himself to others, had a sense of commitment, devoted, and dependable.

When Lalngura blindly accused Malsawma of being the father of the baby without any proof from, Lalkhawthangi. Malsawma said to Lalngura:

I understand what you are trying to tell me. Your sister was pregnant and you tried to blame me as the father of the child? I'll never see in my dreams this kind of weird things. If I want to get married, I'll never try to humiliate anyone. Don't hate my statement, your sister frequently comes into my house, I'll never look at her as a woman and Lalkhawthangi can approve of it (96).

Malsawma was handsome and a government servant. He controlled himself when a young lady bothers him. He was not idiotic and did not want to have sexual relationship before formal marriage. Malsawma further said,

I've spent my life in the service of God and put my effort at church activities. I'll never make my mind to have illicit sexual relations with a woman. If I want a wife she should be my soul mate with whom I can actively participate in the service of God and now I have found my ideal woman and our engagement was announced three months ago. I'm absolutely free from your sister! Truth will prevail (97).

In the conversation, it can be seen that Malsawma was loyal and honest and is unwillingly to lead a filthy and unstable life. If he wants to get marry, it should be the witness and consent of God. He did not want to have sexual relationship before formal marriage.

According to Sanyal,

Moral actions mean those actions in which moral quality i.e., rightness or wrongness is seated and which are within the moral sphere and are objects of moral judgment. Non-moral actions are those that are devoid of moral quality and are excluded from

the sphere of moral judgment . . . The word ‘moral’, taken in the wider sense, means that in which moral quality, i.e., rightness or wrongness is present. In this sense ‘moral’ is opposed to ‘non-moral’ i.e., actions devoid of moral quality, and cannot be judged as right or wrong. In the narrower sense, ‘moral’ means what is right or good, and is opposed to ‘immoral’, i.e., what is morally bad. Thus in a sense ‘immoral’ may also be called ‘moral’ because it expresses a moral quality (26).

Everyone in Reiek village knew that his character was good and he was well behaved. Regarding his good conduct, Lianthangi said to her sister, Lalkhawthangi “A good young man like Malsawma does not mind on the beautiful face of women. He will prefer well behaved and righteous person” (*Zawlpala* 77). From what Lianthangi said, Malsawma prioritize the importance of having a good moral conduct.

When Malsawma tried to cancel the marriage proposal with Vanlalremi. He said to his brother Vanlalbela, “School teacher was not the only occupation for me! What my desire is not to marry right now. Without having any regular job, it should be miserable for my wife!” (125). From this, it can be seen that Malsawma tried to be a reliable man who can support and feed his wife. He tried to be self-sufficient before getting married. Some people are separated after marriage because of not supporting each other. Therefore, he was determined to be a reliable man for his wife. He tried to be self-sufficient and determined that he wanted to be a mature person, his wife can rely on.

Because of Lalngura’s wrong accusation, every villager and all the students missed him because they think that they cannot have a good teacher like Malsawma again (131). Likewise, the goodness of Malsawma was known by the students as well as the people of Reiek village.

Apart from these, the other good characteristic of Malsawma was that he loved the poor people. The family of Mawia was extremely underprivileged and he looked after him

when he was a teacher at Reiek village. Malsawma said to Mawia: “Mawia, after our posting will be finalised, when I go to bring Vanlalremi, I’ll bring you along with me.”(178). Malsawma was kindhearted with an upright heart. Before he went to Shillong, he gave money to Mawia and he looked after him as his son. After he became an army officer, he was admired by his personnel for his humility and pragmatic nature.

After Malsawma became an army officer, he never neglected Mawia. He even brought Mawia to Shillong and recruited him as a soldier in an Indian Army. From the deeds of Malsawma it can be seen that he never despised the poor and downtrodden; the love and affection he has for the poor people was clearly seen.

Another moral character of Malsawma was that when his brother Vanlalbela was married without the consent of his parents, Malsawma was disappointed at him for not consulting their parents. Although he was younger, Malsawma reproved Vanlalbela: “How come you marry a woman without consulting our parents? Did our parents agree with you? (226). From the words of Malsawma, it is evident that he was a man who respected and loved his parents. Malsawma did not want to finalize important matters without consulting his parents unless his parents were located in a remote village. He evidently knew that obeying parents was a source of blessing.

When Vanlalbela told Malsawma that he did not guess their marriage would last long, Malsawma rebuked his brother to have a clear and better outlook. He said: “You should try your best. You know the way how our family has guidance and instruction. If you are already married and it is not acceptable to divorce. She is a woman, you should try your best to guide her for the success of your marriage” (227). From this quotation, Malsawma clearly knew that after marriage, he did not approve of breakup of a marriage. Sinha writes,

As Malsawma was from the plane of Christianity, marriage was solemnized by the consent of God and the church. He clearly knew that it was the duty of a men to guide and

lead women to the right way. Thus, the kinds of moral values like bravery, humbleness, justice, steadfastness and responsibilities were reflected from the life of Malsawma.

### 3.1.2. Biakkungi

The goodness of Biakkungi, a friend of Vanlalremi was that when she heard the condition of Vanlalremi, she pity her so much that she tells all the condition of Vanlalremi to Pi Zaii: “Her father was a church elder and he had died; she was poor and longed to study sewing/tailoring and i bring it to you” (33). It can be seen that Biakkungi was merciful and kind, who had the ability to help and live for others.

Due to the accusation made by Lalngura, the marriage proposal of Vanlalremi and Malsawma was cancelled. Biakkungi said to Vanlalremi: “Dear friend, try to tolerate your difficulties! It is not because of Malsawma’s refusal to you, it was due to the accusation happening upon him. As it was said by himself it was the happiness and pleasure of the two of you afterwards! He loved you and you loved him, you too will see each other” (129). During this miserable time, Biakkungi stood by Vanlalremi as a best friend and consoled her. She comforted and never left Vanlalremi.

Someone who is a true friend stands up for you. When others try to hurt you emotionally or physically, they do everything they can to make sure you stay safe. They don’t care who is trying to harm you; they will defend you anytime, anywhere. If they can help you, they’ll do it without reservation or reward. A true friend is not one who repeatedly is telling you negative things other people say about you. First, they make it clear by their words and by their actions where they stand when it comes to you. Secondly, they don’t just merely standby silently when others are tearing you down no matter what consequences they may face socially. A true friend is a friend when is convenient and when it is not. They standby you consistently both when you

are present and when you are not (*Friendship Dynamics / What is The Real Definition Of A True Friend? n. pag*).

Biakkungi tried to cheer up Vanlalremi and brought her to Aizawl. On the way, they visited Vanlalremi father's grave in Phulpui village. Biakkungi pitied her so much, that she did not argue with Vanlalremi's desire. Besides, Biakkungi played a crucial part for the salvation of Vanlalremi's uncle Rochhinga. Biakkungi and Vanlalremi told Rochhinga that God must pardon if he repents his sin and from this Rochhinga gained salvation.

Vanlalremi commented on the goodness and comfort she received from Biakkungi like this: "Dear friend, before we see each other in this place I cried so much with bewilderment and loneliness, but God who loves me and never abandoned me and made way for the two of us to meet. Besides, when I was in pain before getting married, you are right beside me, I did not suffer by alone and I'm so grateful to God who gave me a friend like you!" (*Zawlpala 144*).

Vanlalremi further said, "When I was homeless, we found each other, when I was bewildered, you stayed with me. When I recalled back the day my father left and his last words, he said 'God will never leave you alone'; all these events happening are certainly the works of God. Dear, you are so precious for me!" (144).

With the help of Biakkungi, Vanlalremi found solace when she was lonely and helpless. It was true to say that 'a friend in need is a friend indeed' from the actions of Biakkungi. It can surely be said that Biakkungi was merciful, cooperative and trustworthy.

### 3.1.3. Upa Kawla

The virtues of Upa Kawla were reflected and shown in different events that when Malsawma was appointed for the post of Headmaster at Reiek village, he had no permanent home and then he took refuge in the house of Upa Kawla. Upa Kawla was a man of prim and painstaking and everybody in the village of Reiek respect him. He was dependable with a

good administration as well. There was nothing to hear on quarrel and argument inside the house (58). Upa Kawla was trustworthy, selfless as well as a religious person.

When Vanlalremi told her uncle Upa Kawla about how she was secretly engaged with Malsawma, her uncle told her that she should be extremely careful and painstakingly on men-women relationship. The way Upa Kawla gave advices to Vanlalremi can be seen in the following quotation:

Remember this, if you love each other, you should be very careful when associated with him. During this time, most of the young men cheated on women! Don't associate with him privately because it was a time that temptation cannot be easily ignored. You should be marry according to the holy matrimonial. For men, it was difficult to ignore/reject temptation, appearance of love do not give happiness after marriage! And appearance of love fades away very soon, for this reason, without agreement on the same idea and faith, there was no happiness between a married couple. Therefore, with Malsawma, you should be agreeing on every way, men are powerful and great in every way, women should respect men, and it was God's wish. Try to keep my admonition in your mind, and remember that during men-women relationship, bad reputation brings discomfort so try to be very careful (70).

Upa Kawla was be able to take the role of a father figure role for Vanlalremi. He has an upright heart, merciful who wanted to follow a good moral way. His message to Malsawma for the love of Vanlalremi cannot be ignored by Malsawma. It was a message that Malsawma should love and take care of Vanlalremi patiently:

I know you are engaged with Vanlalremi and I'm so grateful. I was so scared and afraid that she will face a drunkard and loose behavior. But now I'm so happy that she will find a man I wished for her. Her father made her to promise not to marry a drunkard, because her Aunt married a drunkard. Without Vanlalremi's father

approval of it and without his consent, they were not a happy couple. Therefore, before he passed away, he again gave a message not to marry a drunkard! (84).

From this it can be seen that Upa Kawla loved his granddaughter, Vanlalremi. Due to alcohol, he was afraid that Vanlalremi will have to face unhappiness and broken family. He gave a message that Malsawma should be a good husband for Vanlalremi. In every way, Upa Kawla was a father figure for Vanlalremi.

Regarding the cancellation of the marriage proposal of Malsawma and Vanlalremi, Biakkungi invited Vanlalremi to go to her village to cheer her up. Upa Kawla was happy and told Biakkungi that Vanlalremi has a precious and loving friend like her in times of difficulty: “It was difficult to have and meet a good friend, now she found you a good friend, she will be very pleased to be with you, she can roam around as long as she pleased, from our side, we have no objection. I’m very grateful to you in every way for taking care of her. She can stay as long as she wants to stay with you” (135).

From the above quotation, it can be seen that Upa Kawla was a compassionate man, kind and loving. He was a good human being who has a sense of justice, a father figure and fit for a good father for the orphan.

#### 3.1.4. Pi Zaii

Pi Zaii was merciful when she heard the condition of Vanlalremi as six people lived with her, she allowed to stay Vanlalremi with them. She taught Remi stitching, sewing and other domestic works including reading and writing. She sent a letter of advice to Malsawma for Vanlalremi and tried to teach her good behaviour and manners if Vanlalremi was to be the wife of an army officer.

She (Pi Zaii) tried to guide and teaches household works including preparation of food and cleaning utensils. Vanlalremi did not study high standard and she did not know English. But Pi Zaii knew that it was useful and important for a woman to know



how to handle domestic works, if they are not educated enough they should be experts on infant care and keep the house tidy and clean (155).

Vanlalremi also clearly know that how much Pi Zaii loved her and she obeyed and studied for the benefit of herself. When Vanlalremi and Malsawma got married in Aizawl City, Pi Zaii acted as the father figure of Vanlalremi. Pi Zaii said, “I’ll be a substitute for her parents and she will marry from my house” (179).

The dedication of Pi Zaii for Vanlalremi cannot be forgotten, she acted as the mother of the poor people and the orphan like Vanlalremi. Her merciful and compassionate attitudes are remarkable and noteworthy.

### 3.2. A Study of Immoral characters in *Zawlpala Thlan Tlang*

According to Sinha, “Anything that has positive value is said to be good. Anything that has negative value is said to be evil. Anything that is conducive to satisfaction of a desire, furtherance of life, or self-realization or self-development is good. Anything that thwarts a desire, hinders life, or self-realization is evil” (167).

#### 3.2.1. Rochhinga

Rochhinga was not actually a bad person but his addiction to alcohol made him bad. Because of his addiction, Vanlalremi’s father did not approve Vanlalremi staying in the house of Rochhinga after he died.

Rochhinga and his drunkard friends spent time in the house drinking alcohol. He scolded Vanlalremi who returned from church service: “Is not it important to go to the church? I hate all the crazy church goers with our Church elders! They banished me from the inclusion of church and I don’t know they are much better than me. Remember this, from now on if you go to the church while skipping work, i’ll beat you” (*Zawlpala* 17).

Due to his addiction of alcohol, Rochhinga had no respect to God and the church. He cannot act as a father figure in the house. His wife was pitiful when he became physically violent to her. When Rochhinga scolded Vanlalremi, his wife was afraid to help Vanlalremi and cannot speak any words. His alcoholism affected his work which resulted in him not completing his task of clearing the land within a stipulated period. He used his time lazily drinking alcohol; he was a violent and lazy person.

Lalmuana, son of village elder wanted to marry Vanlalremi offering his double-barrelshot-gun for the cost of Vanlalremi. Rochhinga was happy and agreed to the proposal; he insisted Vanlalremi to marry Lalmuana. When Vanlalremi opposed his idea that she did not want to marry a drunkard like Lalmuana. Rochhinga was angry and pushed her and said: “Whether you like it or not, I’ll forcefully insist you to marry him. After the jhum field was burned and the seeds of rice are sown, I’ll make an arrangement” (24).

From the above quotation, it can be seen that Rochhinga had no compassion and mercy. He had no distress to sell off Vanlalremi for the exchange of a gun. It is clear that he did not value the life of human beings. He was cruel, spiteful as well as vicious.

Rochhinga falsely accused Vanlalremi and told Malsawma: “When her father died I pitied and looked after her but she ran away. We looked after her cow! It is useless to love her. Modern people want to live according to what they wish” (38). From the opposite words of Rochhinga, it is clear that he never loved Vanlalremi. He was a liar, he did not show love to Vanlalremi while she resided with his family.

When Vanlalremi and Biakkungi visited Phulpui village, Rochhinga was seriously ill. He repented for what he did to Vanlalremi and seeked her pardon,

When I recollect my past life, the life of my cruelty makes my life boring but i was not in a position to remake. It was because of that damn Lalmuana! He offered me his double-barrelledshot-gun which I desired to have. When you left us, I proposed

my daughter Mambawihi to marry Lalmuana unless she do not want to marry. Lalmuana was like me, a drunkard, mean and he made your sister Rosangi miserable! I guess that because of his violence upon her, at the end she was in a position to end her marriage and my most desired gun needs to be returned and because of it my daughter won't last long (141).

From Rochhinga's words and actions he was selfish and materialistic as well as did not pay attention to God. He never had the love for his offspring. He was fortunately, later in his lifetime, repentant for his actions, life and what he did to Vanlalremi.

### 3.2.2. Lalkhawthangi

Lalkhawthangi was a beautiful woman from Reiek village who had shamelessly tried her best to win the heart of Malsawma. With her sister, she looked after her brother Lalgura and his wife. "Having no parents, they lived their own life according to their wishes and desire, their behaviour blemishes their beauty" (60). Lalkhawthangi wasted time lazily and doing her own desires. The family of Lalkhawthangi wanted Malsawma, a school teacher as their son in law and they allowed Lalkhawthangi to visit and do the household chores for Malsawma. Lalkhawthangi was a lazy person with a loose character.

Naik Vanthanga, an Indian Army Medical Corps (IAMC) who availed leave in Reiek village frequently visited to pay court to Lalkhawthangi and sometimes with other young men they drank alcohol in the house of Lalkhawthangi, while Lalkhawthangi did not mind them drinking alcohol in the house. Vanthanga also admired Lalkhawthangi as she was beautiful and desirable as well as coquettish (73). From this, it can be seen that the mode of living of Lalkhawthangi was careless and negligent.

Not accepted by Malsawma, Lalkhawthangi was furious; in order to annoy Malsawma, Lalkhawthangi had an affair with Naik Vanthanga and unfortunately she

conceived a baby. She started suffering because of her loose character. Lalkhawthangi was careless and did not understand the value of purity. She did not respect God and the church.

When Lalkhawthangi knew that Malsawma was invited by her brother in regards to her pregnancy, she was ashamed and her heart was distressed. “When Malsawma enter the house, she used to be the happiest person on other nights but now she was afraid to see the face of Malsawma when he entered the house, she immediately got out of the house without talking to him” (94). Because of her bad character she suffered deeply inside. She was afraid to reveal the father of the baby to her brother and sister. According to Sanyal,

The rightness of an action like speaking the truth consists not merely in its producing good results. Many people would think it right even if it produced bad results. Speaking the truth is right not simply because it is obligatory. People may say that it is obligatory because it is right. It is right because it is morally fitting to speak the truth in most circumstances” (37).

Lalkhawthangi was feisty and detestable because she did not want to declare the truth. Due to her immoral conduct, Lalngura and his family migrated to Kanghmun village. Mackenzie states: “Sin always brings evil consequences with it, and these evil consequences always react in some way upon the perpetrator” (402). Lalkhawthangi was the reason for all the disturbances and bashfulness faced by their family. For her bad character she had guilty feelings upon Malsawma that she was responsible for his bad reputation. Lalkhawthangi was repentant for what she did to Malsawma.

Because of Lalkhawthangi’s bad character and concealing the truth, the parents of Vanthanga could not have their biological nephew as the right descendant. On account of Lalkhawthangi’s secret keeping, her son became an orphan. It can be said that Lalkhawthangi did not really love her son and cared about the future of her son. It was shameful for her son that he don’t know his biological father was. Lalkhawthangi only cared about herself.

Because of her bad and loose character, she reaped what she sowed. As a woman of capricious nature who never feared and obeyed God, she had to face harsh humiliation.

Lalkhawthangi, a woman whose main ambition was to be marry a government employee, proud and promiscuous, reaped what she sowed. The consequences of her own doings was rather pitiful. With no fear of God, she went her own way without thinking of the consequences of her actions. She would even wash Malsawma's clothes no matter how much he objected as she had a plan to make him fall for her. Her desires for Malsawma did not stop her from sleeping with Vanthanga.

In the end, her existence was rather pathetic because even Vanthanga, a person whom no one had much regarded for, no longer wanted her. She lived a very lonely life with a child but no husband. Because of her sinful, loose character and disobedience to God, she faced hardship and humiliation. For her, it was difficult to find a good husband.

### 3.2.3. Lalgura

Lalgura's desire was to have a brother-in-law like Malsawma, who was a government servant. He did not impose Lalkhawthangi to work in the jhum field and gave her permission to visit and spend her day at Malsawma's house whenever she wished.

When Lalkhawthangi conceived a baby, Lalgura believed that Malsawma was the father of the baby, even after Malsawma told him that he was not the father. The refusal of Malsawma infuriated Lalgura. His mind was filled with hatred and wanted to take revenge on Malsawma. He said: "He had a fiancée! He won't not marry happily" (*Zawlpala* 97). Therefore, Lalgura filed a case in the court of village chief against Malsawma. He was declared guilty, the chief rebuked him and Lalkhawthangi. It was shameful for Lalgura and his family. He spoke threateningly "If we are guilty, Malsawma will not marry with delight." (109). For the immoral character of Lalgura, the innocent Malsawma received suspension from his work. From the actions of Lalgura, it can be seen that he was spiteful and vicious.

Lalngura was blameful for not guiding his sister in a proper manner for the betterment of their future and way of life. From this, it was clear that Lalngura was empty-headed who was not qualified the position of paternity. He has his own self-conceit. He was not a good administrator when looking back to his family mode of living. Sengupta writes,

The family is the most universal of all human organizations existing in society. The family, especially the nuclear or individual family, is a group known to all ages and all peoples. There is no community where family as domestic institution is absent . . . The family is the most distinctive of all formative institutions in society. It exerts the greatest formative influence upon its members. It builds up their life, gives them training *is* social behavior and shapes their character. In fact, the family is the best training ground for the individual (69-70).

#### 3.2.4. Lalmuana

Lalmuana was the son of the village elder. He was a drunkard, he did not pay attention to God as well as church activities. Lalmuana wanted Vanlalremi to be his wife but Vanlalremi do not want to marry a drunkard. Lalmuana was angry for the refusal of Vanlalremi and he decided to take revenge, to make her bad reputation. When Vanlalremi was going to the jhum field with her cousin sister, Lalmuana came to the jhum hut and tried to rape her, but Vanlalremi strongly protested and told him she never wanted to marry a drunkard like him. Lalmuana catches her hands and put his arms around her and said: “You try to say I’m a drunkard? For a drunkard like ours wanted to have a wife! It was an expectation to marry a beautiful women of the village!” (*Zawlpala* 21-22). Vanlalremi strongly protest and prevent herself from Lalmuana. From Lalmuana’s action, it can be seen that he was brutal, vicious as well as did not pay attention to the moral way of living. He never feared God.

Rochhinga also said about the immoral character of Lalmuana to Vanlalremi:

After when you run away, I authorize to marry Lalmuana by Rosangi at any rate. I forcefully sent her to marry Lalmuana for the sake of double barrelshot-gun which I entirely desire to have it. Lalmuana was just like mine, a drunkard as well as a naughty person, he made your sister Rosangi's life miserable! She was becoming unhealthy, I guess it was because of his torture. At the end they are divorce and I need to return the double-barrelshot-gun, even Rosangi did not live long because of him (141).

This quotation shows that Lalmuana do not have mercy, respect to his wife, he used his wife to enjoy and to fulfil what he needs and the result leads to separation from his wife. When Lalmuana married another woman they have no good day between him and his new wife. It can be concluded that Lalmuana was naughty and brutal, a drunkard, a sexual pervert who never respect God in his actions.

### 3.2.5. Vanthanga

Vanthanga, a soldier in the Indian Army was afraid and bewildered of dying without a descendant. He did not know that his life was in the hand of God and he enjoyed his life voluptuously. He did not care about how honorable the holy matrimonial was. Vanthanga decided that: "Women were easy to make happy and joyful, using these kinds of accessories with cheap price, I can hook them whenever I like! It was war time, I'm afraid to die in the battle field without having descendant. In times of my availing leave I need to use my time judiciously" (72). He persuaded and deceived Lalkhawthangi to have sexual intercourse before marriage. Vanthanga seeked his own pleasure and benefits. Whenever convenient, he made love to Lalkhawthangi. As he wished, Lalkhawthangi was pregnant, but she did not declare him as the father of the baby. Vanthanga lost his offspring.

From the immoral character of Vanthanga, it can be said that he was a sexual pervert having no moral sense. He did not have a sense of respect and fear of God. He enjoyed his

life for the pleasure of his own happiness. From the characters and actions of Vanthanga, it is clear that he was careless, unstable and had no fear and respect of God.

### 3.2.6. Vanlalbela

The immoral character of Vanlalbela was that he did not show respect to his parents by not telling them when he was going to marry. He did not consult his parents, he made the decision by himself. His decision made him unhappy and miserable. He was apologetic to his brother upon the action of his wife. Because of his loose character he had no authority in his own house. Vanlalbela was afraid to show his wife to his parents because of not consulting them before marriage. His cowardice made his life miserable.

When Malsawma asked about how he married without consulting his parents. Vanlalbela replied: "I'm not consulting my parents, or not anyone. As I've already told you, she got in as irregular manners. I have a job and I'm afraid she'll give me a bad reputation and hence I have to marry her" (226-27). Vanlalbela took a cowardice move instead of following the right way.

Vanlalbela disclosed how he married Rinpuii to Malsawma:

Righteously, if I'm going to marry, I'll make my mind that the celebration will be hosting at my parent's home, but we are like this. As they are from Aizawl, they don't know the way how the village people's works of life, even they don't know how to winnow the rice. I think it was not acceptable to bring her to my parents. Even I thought that my parents will not be happy about it. Even I also don't want this kind of marriage, I tried to marry with the consent and permission of my parents. But they are busy disturbing me and we are like this as you see. Sometimes I think our marriage will not last (227).

Because of not respecting his parents, Vanlalbela was repentant but it was too late. Because of marrying the way his parents and siblings did not approve and even he himself



also, he was afraid to see his parents and siblings. He suffered alone miserably and he reaped what he sowed.

In William Shakespeare's *Twelfth Night*, Duke Orsino loved Olivia who didn't respond to Orsino's affection. She had fallen for Duke Orsino's messenger, Viola, who was in disguise as a man. However, Viola though disguised as a man, had deep affection and admiration for Duke Orsino. In *Zawlpala Thlan Tlang*, similar feature of a complicated relationship and affair between two or more characters are observed. The story revolves around the relationship of Vanlalremi, Lalkhawthangi, Malsawma, Vanthanga and Lalmuana. Lalmuana and Malsawma both admired and pursued Vanlalremi who responded the affection and proposal of Malsawma. At the same time, Lalkhawthangi had fallen for Malsawma eventhough Vanthanga had proposed and wanted to marry her. Malsawma didn't reciprocate the affection of Lalkhawthangi and remained loyal to Vanlalremi.

Khawlkungi presents various perspectives through the portrayal of various female characters, the most prominent being Vanlalremi is maltreated first by her uncle. And the other characters, her Aunt and Lalkhawthangi are also caught in the net of patriarchy. They are not permitted to speak against their male dominance. Likewise, Arundhati Roy's *God of Small Things* presents gender discrimination and the plight of women at its best. The fiction can be easily regarded as a reflection of Indian society and the social structures that deprives women from what a men does and enjoys. So, the novelist, Arundhati Roy portrays the actual condition of the small agent like marginalized females in various perspectives through various female characters.

The author Khawlkungi tried to portray the qualities that a human being should have in dealing with others using the character of Vanlalremi and Malsawma who has all the good moral characters. Maintaining good behaviour will be rewarded with prosperity when living in the world; while a devious mind will suffer is what Khawlkungi tried to portray as the guiding principle in her fiction.

### 3.3. *Sangi Rinawmna* (1978)

*Sangi Rinawmna*, written in 1978 was the second fiction of Khawlkungi. The story is about the heroine Thansangi, who is faithful, humble and beautiful. Thansangi's sister and her sister's husband had no children so they loved Thansangi like their own child. One evening, Thansangi went out after she finished preparing dinner. Unfortunately, she was hit by Lalnghaka who was riding a bicycle and from that moment they started to know each other. Lalnghaka had a Khasi wife but he was not satisfied with his wife so he visited Aizawl to spend his time freely. Thangzuali, the sister of Thansangi warned her about Lalnghaka who was not a local boy of Aizawl. But Thansangi did not understand the love of her sister, meanwhile Lalnghaka was taking a chance and advantage to win the mind of Thansangi and so she eloped with Lalnghaka.

When they reached Shillong, Lalnghaka treated Thansangi as his wife and tried to make love to her at the first night. Thansangi did not want to make love before formal marriage. Fortunately, Lalhmachhuana, the classmate of Lalnghaka was coming as he thought that Lalnghaka had a new wife. Thansangi was discontented and she secretly left the house. Thansangi stayed at the house of Pi Hmingi as a housemaid. In the meantime, their son, a Captain named Lalzuala came home for Christmas holiday and when he saw Thansangi, he was deeply attracted by her beauty.

Lalzuala told Thansangi that he was in love with her, and talked about how he wants to marry Thansangi in front of his parents. They approved his idea but Lalnguani, who Lalzuala's parents wished to be their daughter in law, living in the same locality was also present was filled with hatred and tried to take revenge on Thansangi.

Lalhmachhuana returned from Shillong and he thought that their maid Thansangi was the wife of his friend Lalnghaka. He told Thansangi that he wanted to see the proof of not

being the wife of Lalnghaka and so he invited Lalnghaka to spend Christmas with them at Lakhipur village.

When Lalnghaka came to know that Thansangi was staying in the house of Lalhmachhuana, he then disturbed her again and invited her to flee to Aizawl but Thansangi strongly refused and protested. The two brothers, Lalzuala and Lalhmachhuana went to Silchar and on the way they met an accident and Lalhmachhuana died and Lalzuala was unconscious and hospitalized in Silchar. Calling out the name of Thansangi a number of times by Lalzuala, Thansangi was sent to Silchar to take care of Lalzuala. In the meantime, Lalzuala's parents came to know the relation of Thansangi with Lalnghaka, they tried to discharge Thansangi from their home. For Thansangi, life in the family became unbearable and she tried to run away from the family.

On leaving Lakhipur on a bus, Lalnghaka was also seated in the same bus. At Silchar, he forcefully tried to lead Thansangi to the hotel to have an intercourse with her but Thansangi strongly protested and lost her consciousness and she was admitted to the hospital. After recovery, Thansangi secretly ran away from the hospital. Luckily, she approached the Mizo family who had a hotel in Janiganj Street at Silchar, and lived there. When Capt. Lalzuala heard the news of Thansangi, he went out in search of Thansangi and finally found her.

#### 3.4. A Study of Moral characters in *Sangi Rinawmna*

When we speak of people as being moral or ethical, we usually mean that they are good people, and when we speak of them as being immoral or unethical, we mean that they are bad people. When we refer to certain human actions as being moral, ethical, immoral, and unethical, we mean that they are right or wrong.....the important thing to remember here is that moral, ethical, immoral, and unethical essentially mean good,

right, bad and wrong, often depending upon whether one is referring to people themselves or to their actions (*The Nature of Morality* 2-3).

In Jane Austen's *Pride and Prejudice* (1813), perhaps the most prominent moral lesson from the book is that first impressions can indeed be misleading. In the first half of the novel, the plot revolves around Elizabeth and her misperceptions about the seemingly proud Mr. Darcy. It is only later when her prejudices have been corrected, does she truly find love and happiness. Another key lesson in the story is that a good marriage challenges both partners to grow. Elizabeth and Darcy go through a range of emotions and perspectives and finally see matters through the eyes of the other before they can love each other. Even though this book came out in the 19th century, the theme will resonate with married couples even today.

A compassionate, dramatic, and deeply moving story, *To Kill a Mockingbird* (1960) by Harper Lee, Scout and her brother gradually learn important moral values from their father about tolerance, empathy, and understanding throughout the plot. Initially, the two children assume that people are good because they have never seen evil. However, through the different stages of the trial, they gain a clearer perspective of the world. This portrayal of the transition from innocence to experience is one of the most vital moral themes in the story. Furthermore, the reader also gets to understand how hatred, prejudice, and ignorance can harm innocent people and why it is so vital to inculcate moral education in young minds.

#### 3.4.1. Thansangi

Thansangi was beautiful, tall and fair complexion. She was never associated with friends. Sometimes she wanted to have a boyfriend and would like to know what the romantic feelings between men and women were. Thansangi was humble and pure who had no experience in men-women relationship.

One day, Thansangi's sister and her husband were going to have dinner at their friend's house. Before they go, her sister warned her not to go out and to take care the house instead. Thansangi said: "I don't like to accept strict order, now I'm a woman and not a child anymore. You seldom allow me to go where I like" (*Sangi* 4). Thansangi further said that she was trying to watch cinema with Lalnghaka. Thangzuali said, "We don't know what kind of man Lalnghaka that you always talk about is. We do not allow you to go out and we always look after you as best as we can therefore we constantly advice you so that you may not go astray. Women who live their lives freely will never be seen as role models" (4). Thangzuali further said that, "Men we don't know before does not need to be friendly with so much. You will find a husband someday and who pay court to our very own house will be whom we make a friendship. I don't admire those who are found at the street" (5). She looked after her telling good manners and behaviours.

From the above quotations, Thangzuali really understood that Thansangi was humble minded and did not explore the life of the modern world. For the love of her sister, Thangzuali warned and instructed Thansangi to follow good manners and to protect herself from deceivers. But the character and behaviour of Thansangi was humble, she did not associate with friends as well as did not understand what her sister talked about and she eloped with Lalnghaka and went to Shillong. Sengupta narrates,

The family is described as a primary group. It is a primary group in the sense that among its members we find a very close intimate relation and face-to-face contact. It is also primary in the sense that it is normally the first group in which child's social interaction begins, and it is the first group that 'influences the individual and shapes his attitudes and behavior pattern'. It is the first social unit where an individual is born: and it is the most essential social agency through which the individual is introduced to the culture of the society and the larger life of the community (65-66).

When Lalnghaka tried to make love to her at the first night. Thansangi said, “I don’t want to! I just follow you as you want to marry me according to the rules of the Church. If you really want to marry me it should be with the consent and witness of God and the Church, it should be a holy matrimony” (*Sangi* 7). It clearly seems that Thansangi do not want to make love before formal marriage and did not want to marry without the consent of God and the Church. Sengupta again narrates,

Marriage should not also confused with sex-relationship. It is a legal and a moral institution. In civilized societies no social and moral sanction is attached to sex-relationships of man and woman which are not covered by an arrangement of marriage. Pre-marital and extra-marital sexual relationships are tabooed in most of the civilized communities, and they have nothing to do with marriage, which is a social moral institution. Sex-relations, not covered by marriage relation, do not necessarily end in marriage (93).

Thansangi was a woman who moved out from strict discipline, who did not understand temptation and the life of a young man. Meanwhile, she received a good instruction and the words of God in the family. She feared God unless she had no one to object and to be afraid in her life for the time being. But she did not want to obey the desire and immoral manner of Lalnghaka. It was great for Thansangi to know God was with her unless she was in a dangerous position. It can be said that Thansangi was faithful, who try to follow a good moral code.

The goodness of Thansangi was that when she was living in the house of Pi Hmingi, she was hardworking and righteous. She never looked miserable and unpleasant; she worked diligently according to what was told and need. She worked earnestly.

When Lalzuala and Lalhmachhuana met an accident Thansangi did not want to run away without clearly knowing the condition of Lalzuala but Lalnghaka always disturbed her

and did not want to leave her. Thansangi said to Lalnghaka, “So if you still try to disturb me, I’ll leave him when he is feeling better. Right now he was not feeling well, because of this I’m not in a position to leave him!” (*Sangi* 44). From the words of Thansangi, it is clear that her love to Lalzuala was a true love. She did not abandon him when he was in need of help. Thansangi was faithful, honest with having upright heart, she respected God and the Church. Thansangi was not a capricious and desultory woman who flirted with different young men.

Lalnghaka threatened and tried to humiliate Thansangi if she did not run away very quickly. Thansangi said, “I’ll surely go whenever I wish; I’m not living under your authority. If I’ll leave this house, I will not be by your side. You are not my husband and I do not understand why you always disturb me when I try to marry Lalzuala. How and in what ways you disturb me, I’m not going to marry a man like you” (49). She had a strong determination not to fall again from the likes of Lalnghaka.

It clearly seems that Thansangi tried to prove herself that whenever she stood in a critical condition, she tried to preserve her purity and sanctity. She was once a housemaid and despised by others, she will definitely believe that she will find a man who was faithful and believe her if she preserve her purity. Her good character and holy heart will be discovered when she finds a good husband.

Lalzuala’s father understood and saw the good character of Thansangi. He said to his wife:

Dear, I think we made a mistake about Thansangi. We do not have any proof about her story. Isn’t it a disgrace to our family for banishing her like this! But she was gone! No one can say that Lalzuala will search someday? The one you blamed as her boyfriend is not a good man. I don’t think a good woman like Thansangi can be attracted to him. Thansangi was beautiful and a beautiful person had a trouble maker and jealousy. She was an orphan, living like this in our house and she looked us her

own parents, I feel pity for her. Where was she will be living again? God will take care of her and she will be living in another comfortable house than ours.” (52-53).

From the words of Lalzuala’s father, it is clear that Thansangi had no means to show her faithfulness and righteousness. She had no one to favour in her side. But Lalzuala’s father knows the hidden true character and moral character of Thansangi. While living with them, Thansangi was hardworking and never acted in an immoral way.

When Lalnghaka forcefully tried to lead her to the non-Mizo hotel in Silchar to have an intercourse with her but Thansangi strongly protested and she said, “It is not right Nghaka, I’m going to stay at a Mizo hotel and I’m not going to stay with you” (54).

From the above quotation, Thansangi do not want to submit herself to Lalnghaka who deceived and made her life miserable as well. She still tried to preserve her purity and faithfulness to the one she loves. She does not want to have sexual intercourse before marriage. To prove and show her righteousness and to overshadow her bad reputation, she had to run away from Lalnghaka who always disturbed and tried to have sexual pleasure with her.

Another good trait of Thansangi from the words of Lalzuala,

I’ve heard that you protect your virginity when facing a lot of hardship on men-women relationship. You have a holy heart and my love for you will be increased. Bad deeds and good deeds will eventually be revealed. I’m so happy I found the love of my life to be as my wife. For us, those who do not protect their purity and sanctity, and those who are coquettish person in their youthful time are not supposed to be trustworthy. For a soldier, we need women who are more faithful (63).

Lalzuala clearly saw the good hidden character of Thansangi that she was neat and tidy. Her faithfulness and purity of heart are what he loved the most, and besides, his profession will suit most the character of Thansangi. At the end, for safeguarding her holiness



and faithfulness, Thansangi was lifted up to an enviable and prestigious position. And for her faithfulness she was found out by her lover and received blessing. From Thansangi's moral character, it was clear that faithfulness is important in every sphere of human life and it brings prosperity and success.

#### 3.4.2. Lalzuala

When Lalzuala had a chance to talk privately, he expressed his love to Thansangi, but Thansangi insisted that he should not consider a servant's feelings. Lalzuala said, "It is not like that, you disbelieve me! I'm telling you that I don't look at you as a servant as you did your best taking care of my parents" (21). It is clear that Lalzuala had an upright heart, who never sees people according to their statuses and assets. He was sympathetic and compassionate to poor people. He was not a womanizer. He was straight forward, who was frank and expressed what was in his heart. It also clearly seems that he respects his parents. Lalzuala said, "Tonight I'll surely tell my parents about how I want to marry you. Whether they accept or not we will have an engagement, I'll take another leave and we'll decide our wedding time" (23).

From the above quotation, Lalzuala has a strong determination. If his parents did not approve of his love, it seems that he must try to follow what he dreamt of. Lalzuala do not like to keep secrets or hide the feelings of his mind, he was straight forward. In the evening, Laltluangi, whom his parents want for his wife was present at dinner with them. When they started eating dinner, Lalzuala invited Thansangi to sit beside him without caring the opinion of others. His parents were amazed and astonished a little bit by this (27-28). After finishing dinner, Lalzuala declared to his parents that he wants to marry Thansangi. There was no objection from his parents that they did not see any misconduct from Thansangi, they accepted and later notified the wedding date to the church.

When Lalzuala heard about the story of Thansangi from Laltluangi that Thansangi was going to marry another man. Lalzuala could not accept what Laltluangi was saying. Lalzuala said, “Who sent you to tell me a lie? Truth will be discovered someday. Get out, I don’t want to see your face” (48). It was clear that Lalzuala did not want to accept what they said about Thansangi before if it was proved. He himself tried to prove it.

When Lalnghaka approached Thansangi in the house before she ran away, the two argued and woke Lalzuala who got up from his bed and he tried to hit Lalnghaka. Lalzuala said, “I’ve heard what you said and did to my fiancée. Who sent you to disturb her?” (50). From this quotation, Lalzuala reserves and cares for his fiancée eventhough he had not fully recovered. He tried his best for Thansangi and strongly decided to marry her. Whatever they speak against Thansangi, he did not mind and did not erase the love and faith on Thansangi. Even Lalnghaka stepped into the house, Lalzuala did not have any doubt despite hearing all they said about Thansangi. It seems that Lalzuala was grounded, humble despite being a respected army officer.

After Thansangi ran away from Lakhipur village, Lalzuala went in search and looked for Thansangi. In Silchar, he saw Lalnghaka and asked about what was happening to Thansangi: “Tell me quickly where you’ve hidden my fiancée. I think it was not right when you try to take away from me when I was not feeling well. I’ve heard all you said at that time. She is not your wife but you said she is your wife. Show me the wedding certificate and I’ll leave you without any grudge and not make any disturbance” (58).

It is clear from the above quotation, Lalzuala was not a man who forcefully try to marry without the acceptance of a woman. He surely knew that women are delicate than men and there was no need to use violent upon women. From Lalzuala’s moral character, Lalnghaka disclosed all he did wrong to Lalzuala. Therefore, for his good character Lalzuala finally found his love Thansangi.

### 3.5. A Study of Immoral characters in *Sangi Rinawmna* (1978)

Kirkendall stresses that, “Acts which create distrust, suspicion, and misunderstanding, which build barriers and destroy integrity are immoral. They decrease the individual’s sense of self-respect and rather than producing a capacity to work together they separate people and break down the capacity for communication” (*The Nature of Morality* 4).

#### 3.5.1. Lalnghaka

When Lalnghaka was residing for the first time in Shillong, he had an illegitimate child with a Khasi woman. But he did not want to marry her and moved to another place. Later, he lived with a wealthy divorcee Khasi woman but he was disgusting and run away and came to Aizawl. From his style of living it can be seen that Lalnghaka was persuasive as well as he had no endurance and forbearance. He was a man who pursues his own happiness. It can be said that Lalnghaka was a trickster and pleasure seeker.

After when Lalnghaka and Thansangi met on the street, he tried his best to marry her. On the other hand, Thansangi was young and humble minded who had no experience in love relationship. Thus, Lalnghaka took this opportunity and brought her to Shillong. From the character of Lalnghaka, he appears to be a hypocrite and cunning who try to deceive women to take away their chastity.

Lalnghaka was an expert in pursuing women. He knew how to woo women where as Thansangi was innocent, humble and does not know the wit of men. When the two reached Shillong, Lalnghaka tried to win Thansangi’s heart. He even claimed that Thansangi’s sister had given them chance as they were living like this. Lalnghaka said, “Now we are living together, how and what else can we be married? Like this, we can sleep together and we are married! You like me and I like you, now we are here in Shillong” (*Sangi* 6).

From Lalnghaka’s saying, he does not care for the holy matrimonial and does not care and understand the position of women. Women are delicate and they are inferior to man in a

patriarchal society like the Mizo society. He pushed and gave pressure to Thansangi to marry him. It was clear that Lalnghaka only cared about having an intercourse and tried to enjoy the beauty of Thansangi. He did not have any attention and respect to God, he only cared about what he likes. From his character, it was clear that Lalnghaka was voluptuous, a sexual pervert with licentious behaviour.

Lalnghaka went to spend Christmas at Lakhipur village and when she saw Thansangi, he tried to hold her and said, “Now I know where you are, you cannot easily run away. I’ll surely make you as my wife” (35). Thansangi was humble minded and she begged Lalnghaka to clarify they were not married to Lalhmachhuana because Thansangi and Lalzuala tried to marry and notify the letter at the Church. Lalnghaka was clever and cunning, when he came to know that Lalhmachhuana had no doubt and thought that he and Thansangi were married. He said to Thansangi,

How delightful! Lalhmachhuana will believe that you are my wife. He saw us together at Shillong, however, I have a witness to know that you are my wife. So delightful. It was very fortunate that I’ve come here, I’m looking where you are living and I cannot find where you are living. I’m so happy now that I have a friend to witness that you are my wife, everything will be alright without having a marriage ceremony. You are hiding in the house of Lalhmachhuana’s family? I’ll surely tell everything about us (35-36).

Lalnghaka mockingly said this and laughed at Thansangi. He clearly knew the true character of Thansangi that she was faithful, well behaved as well as delicate to pour out the truth among other. This is why Lalnghaka tried to trap her in his cage. It was seen that Lalnghaka had no pity, he did not care about how delicate a woman was. When he saw young women, he does not care about anything else other than their desirability and beauty. Lalnghaka only thinks about sex, and wants to enjoy the beauty and pleasure of women.

By taking advantage of Thansangi's gentleness, good nature and inexperience in depravity. Besides Thansangi was afraid of being humiliated by Lalnghaka. When Lalnghaka saw Thansangi, he try to hold in her arms but Thansangi strongly protest and tell him she was not going to marry. Lalnghaka said, "If it is so, I'll tell everything to Lalhmachhuana's parents how you came to Shillong and his brother cannot marry you also. You cannot find another husband. We have a witness to our marriage, what are you going to do?" (37-38).

From the above quotation, Lalnghaka was ill-tempered and depraved who tried to create trouble in every corner for his benefit. He was a womanizer, who blamed and wanted to enjoy the innocence and beauty of Thansangi. He was a lecherous person, who does not have mercy and kindness to others. Besides he clearly knew that no one know the truth and exact happening between Thansangi and himself. With trying to use the gentleness, kindness and having no relatives of Thansangi, he tried to enjoy by disturbing her life.

Lalnghaka disturbed and spied on the behaviour and movement of Thansangi. His addiction to women led him the wrong way. One night when he saw Thansangi outside of the house, he said to Thansangi, "You still try to marry? Listen, I'll tell you, you cannot marry. If no one was there to know about us, I'll surely humiliate you, for that reason that they will not want to marry you" (44). When Lalnghaka had a chance, he threatened and scolded Thansangi. He made Thansangi's life miserable and sorrowful. From the actions of Lalnghaka, he was detestable and filthy who tried to disgrace and humiliate an innocent person for the benefit of himself.

After Thansangi had dispute with Lalnghaka she went inside the house. Laltluangi was coming out from her hiding place telling Lalnghaka that she did not want to disturb them because they seemed like love birds. Lalnghaka replied, "Of course, why not? We have once decided to get married. But you are much prettier than her" (45). From his quotation it is evident that Lalnghaka was a flirt who had no faithfulness in his life. He can be seen as capricious man, if he saw available women, he was ready to mingle. It seems that Lalnghaka

was coquettish and unstable. There was no truth, faithfulness and God's presence to see in his life.

What Lalnghaka most desired was that Thansangi should leave the house and try to make love to her.

Pi Hmingi once admired the goodness of Thansangi but when she heard the history and relation between Thansangi and Lalnghaka inspite of the fact that it was not true and because of Lalnghaka's immoral character, Thansangi was expelled from the house. Pi Hmingi said to Thansangi: "There was nothing to explain, I've heard all your story. Such a long time we pity and took care of you in our house like a poor and miserable person like you. You disturb our family. Get out and get lost" (51).

In spite of knowing the holiness and purity of Thansangi's heart, Lalnghaka was always disturbing and making trouble upon Thansangi. If he cannot have the beauty of Thansangi, he will definitely try to disturb her as long as Thansangi lives. The mode of living and behaviour of Lalnghaka was detestable, disgusting and dirty. Because of his bad character Thansangi absconded and separated from her beloved Lalzuala.

When Thansangi was leaving Lakhipur village, Lalnghaka was also seated in the same bus. When they reached Silchar, he forcefully tried to lead her to the non-Mizo hotel to have sex but Thansangi strongly ignored and she lost her consciousness as she even had no adequate food for many days and was admitted to the hospital (54-55). Lalnghaka reported himself as he was the husband of Thansangi to the hospital authority (55). When Thansangi was about to be discharged from the hospital, Lalnghaka was happy and tried to call a taxi and drink alcohol to have sex with her. By hook or by crook Lalnghaka tried to marry Thansangi. From the character and actions of Lalnghaka, it is evident that he was cheater, a liar as well as sex maniac. The behaviour of Lalnghaka was despicable when looking back to all his deeds.

At the end, a man like Lalnghaka who was a hypocrite, selfish, sexual pervert and capricious, who does not have an upright heart lost what he wanted and dreamt of. His depravity and vicious character led him to downfall and bad reputation.

### 3.5.2. Laltluangi

The immoral character of Laltluangi was that when she saw Thansangi, she carefully studied the movement of Thansangi. Laltluangi decided, "Because of this young woman, Lalzuala does not want to visit me? (25). Her mind was filled with jealousy.

When Laltluangi saw Thansangi, she thought that Thansangi was beautiful and her character was good. Laltluangi was afraid and she knew that the beauty and behaviour of Thansangi was what Lalzuala's most desire. She already kept Lalzuala as her belonging besides Lalzuala's parents gave her a big welcome and appreciation. In this evening, when she was invited to have dinner with them she was very pleased with pride. But at the time of having dinner, Lalzuala invited Thansangi to sit with her (27). This made Laltluangi furious, filled with hatred and jealous.

To make her anger worse, Lalzuala tells his parents that he wanted to marry Thansangi (28). But Laltluangi was not that senseless, she congratulated them but she was discontented, full of hatred and tried to take revenge on Thansangi. From the character of Laltluangi it can be seen that she was dishonest, depraved with possessing immoral character. Another immoral character of Laltluangi was:

After Laltluangi went home, she cannot think of anything, she tried to find a way of disturbing Thansangi in any way. She finally found the instrument for her revenge that is Manuni, sister of Lalzuala. Laltluangi was a clever person, she understood from the eyes of Manuni that she does not like or welcome Thansangi as her sister in law. Therefore, Laltluangi thought that Manuni should be her partner and that it is better frequently visited the house of Lalzuala. Thus, with new hopes Laltluangi visited

Manuni every day. As her expected, they can work together in many ways. Tluangi still received an invitation for having dinner in Lalzuala's house, even Lalzuala does not understand Laltluangi's immoral character and he still talked to her politely as usual (29-30).

From her actions and character, it is distinct that Laltluangi was a hypocrite, self-possessed, detestable who had no honesty and integrity.

Laltluangi secretly listened the conversation between Thansangi and Lalnghaka and reported it to Manuni, "He was like her husband the way he was talking, it seems that they are a married couple! They are afraid people will overhear their conversation and I too was afraid to approach them. It was like he was her ex-husband or he was someone very important to her. Tonight he was trying to come to our house and I'll find out by enquiry" (40).

From the above quotation, the immoral character of Laltluangi was that she tried to look for the destruction of Thansangi in every corner. For trying to know the truth between Thansangi and Lalnghaka. Laltluangi invited Lalnghaka to visit their house to ask what was she wanted to know (39). Besides Laltluangi build a good relationship with Manuni. Therefore, Laltluangi tried to find out and used all the tools to prove that Lalnghaka was Thansangi's husband. It seems that to marry Lalzuala, Laltluangi is not afraid to do evil things, she tried to disgrace and humiliate Thansangi. Eventhough she is the daughter of a Pastor, she did not receive a good instruction in the words of God. She did not fear God. Laltluangi was detestable, cunning as well as having no upright heart.

Unfortunately, Lalzuala was seriously injured and Thansangi spent all her time to assist him. Meanwhile, Laltluangi tried to unearth the relationship between Lalnghaka and Thansangi by all means. She tried her best to know the truth and she investigated the behaviour of the two persons. What Laltluangi wanted was to discover the previous life of



Thansangi and she tried to expose it to be put her to shame and disgrace. If she can marry Lalzuala she disregarded to appease Lalnghaka to expose his secret was what she liked most.

Laltluangi told Pi Hmingi everything about the relationship between Lalnghaka and Thansangi whom she knows from the words of Lalnghaka. Pi Hmingi was furious at her son Lalzuala who did not call Laltluangi's name instead of Thansangi's (46). Therefore, Pi Hmingi told Thansangi not to approach Lalzuala, and that she and Laltluangi could take care of him. Laltluangi replied to what Pi Hmingi said with acceptance, "We have known the relationship between you and Lalnghaka, I can take care of U Zuala by myself" (48). Laltluangi pushed and insulted Thansangi when she said this.

In the conversation it was clear that Laltluangi was shameless. She was impolite and had no moral conduct. From her acting and talking, it can be seen that Laltluangi was despicable and have no respect for Thansangi. Laltluangi had no love, pity and affection upon the poor and helpless person from her character and actions. When Lalzuala called out the name of Thansangi, Laltluangi replied, "Don't call her often she was going to marry another man not you. I heard she was talking to be her husband, they are living together in Shillong for a long time" (48).

From what Laltluangi said, it indicates that she did not care about the health of Lalzuala and did not care about for the unpleasantness and discomfort of Lalzuala. If Laltluangi really loved Lalzuala she would've talked about the discomfort of Lalzuala, but she only cared about herself for the comfort and benefit of her own. What we can see from the character of Laltluangi was that she was a narcissist, selfish and shameless with an immoral character.

Because of Laltluangi's immoral character, Lalzuala was angry; he ordered Laltluangi to get out of their house (48). But Laltluangi was arrogant and tried to create another trouble. She decided to make Lalnghaka and Thansangi talk when Lalzuala was around (48). Luckily, without fail of her plan, Lalnghaka came to the house of Lalzuala, he and Thansangi started

arguing. Lalzuala got up and tried to hit Lalnghaka but he lost his control as he was not feeling well. Therefore, everything was messed up and Pi Hmingi expelled Thansangi from the house (50).

All these happened because of the schemes of Laltluangi. For Laltluangi's immoral acting, Thansangi had no one to pity and sympathize her. No one stood beside her other than her lover Lalzuala who was unconscious. All the acting of Laltluangi for trying to marry Lalzuala does not make any sense and does not give any positive results. Laltluangi never received any love and affection from Lalzuala. Therefore, Laltluangi lost the love of Lalzuala for her immoral behaviour. Her viciousness and depravity led her to despicable position.

### 3.5.3. Manuni

Manuni was the daughter of Pi Hmingi and the sister of Lalzuala. She was stubborn but her parents fondle her.

One day Manuni and her mother returned from the market, Manuni saw her brother Lalzuala and Thansangi kiss each other, she was very angry and discontented. Manuni held a high esteem and admiration for her brother but he was in love with their housemaid which infuriated her. Manuni thought that the position of servant was low, when she compared her brother with Thansangi, she thought it was impossible to be a couple because her brother was an Army Officer while Thansangi was the servant in their family. Manuni despised the position of a housemaid. It can be seen that Manuni was depraved, rude and proud. She did not understand that all men are equal but she measured the position of human being on their power and wealth. So, Manuni, being a pompous person, despised Thansangi.

Manuni furiously said to her mother, "I hate Thansangi so much. She shamelessly love my brother. I saw them kissing in my brother's room when we returned from the market. I cannot tolerate how this kind of servant disordered my brother. How can my brother even also think about her? (26).

Manuni's treatment of Thansangi can be seen from the above quotation. The wicked character of Manuni was that she detests the poor people. Human beings whether rich or poor are the same from the eyes of God and they are all created by God. Manuni was indeed a social climber and materialistic. She had no pity and sympathy for the poor people. From this, in the mind of Manuni, the seed of hatred and despise for Thansangi was planted. She scorned Sangi who was working as a housemaid in their house. Whether Thansangi was good or bad, she was in fact the servant and she looked down and loathed her.

From the eyes of Manuni, Laltluangi also found out that Manuni do not welcome Thansangi. Manuni did not want to use sweet words to Thansangi who is poor as well as a servant to be her brother's wife. So, she will not be agreed to her brother's intention of marrying Thansangi. From the character of Manuni, it can be seen that, she didn't have an upright heart, love and honesty because she looked down the poor people.

From the fiction of *Sangi Rinawmna*, the importance of faithfulness, humility, honesty, sympathy and justice in every way are witnessed; those who are faithful and obey the words of God will receive prosperity and blessings in life. On the other hand those who did not heed the words of God and lived immoral lives did not receive the blessings of God.

### Works Cited

- Abrams, M.H. & Geoffrey Galt Harpam. *A Glossary of Literary Terms*. 11<sup>th</sup> ed. Delhi: Cengage Learning India Private Limited, 2016.
- Beach, Waldo and Richards Niebuhr. editors. *Christian Ethics*. New York: The Ronald Press Co., 1955.
- Birch, Bruce C. and Larry L. Rasmussen. *Bible and Ethics in the Christian Life*. Minneapolis: Augsburg Publishing House, 1976.
- Chandran, J. Russell. *Christian Ethics*. Delhi; Indian Society for Promoting Christian Knowledge(ISPCK), 1997.
- Darchhawna. "Mizo Culture leh Kristianna". *Pi Pu Zun Zam: Mizo Hla leh Culture Zirna*. Aizawl: Archives Committee, Govt. Hrangbana College, 2008.
- Khawlkungi. *Zawlpala Thlan Tlang*. 3<sup>rd</sup> ed. Aizawl: Exodus Press, 2001.
- . *Sangi Rinawmna*. Aizawl: The Synod Publication Board, 1978.
- Lalrinawma, V.S. *Mizo Ethos: Changes and Challenges*. Aizawl: Mizoram Publication Board, 2005.
- Lawmsanga. *Theology of Mission: Postcolonial Perspective*. Kolkata: Lalmuanpuui, 2016.
- Mackenzie, John S. *A Manual of Ethics*. New York: Cosimo Classic, 2005.
- Pal, Jagat. "Moral and Office Values". *Moral Philosophy: Contemporary Perspectives*. editor. Chandrakanta Sharma. Reprint. Guwahati: EBH Publishers (India), 2012.
- Pandey, Ashish. *Dictionary of Fiction*. New Delhi: Isha Books, 2005
- Sanyal, Jagadiswar. *Guide to Ethics*. Reprint. Calcutta: Arun Purkayastha Sribhumi Publishing Company, 2001.

Sengupta, P.B. *Handbook of Social Philosophy*. Calcutta: Banerjee Publishers, 1965.

Sinha, Jadunath. *A Manual of Ethics*. Reprint. Kolkata: New Central Book Agency (P) Ltd., 2018.

Stephen, M. *Introducing Christian Ethics*. Delhi: Rev. Ashish Amos of Indian Society for Promoting Christian Knowledge(ISPCK), 2003.

### **Journals**

Sangkima. “Christian Response to the Emerging Socio-Political Situation from Mizoram Perspective”. *Historical Journal Mizoram*. Vol. XX. Aizawl: Mizo History Association, 2019. p-19.

### **Electronic Sources**

A Person of Moral Character – Everyday Health

<https://www.everyday.com>. Accessed on 4<sup>th</sup> Dec.2019

Bernardo, Karen. Characterisation and Types of Characters

[http://www.patkarvardecollege.edu.in/studymaterialpdf/3FY\\_English\\_Unit%201\\_Sem%201\\_English%200pt.%20Concepts.pdf](http://www.patkarvardecollege.edu.in/studymaterialpdf/3FY_English_Unit%201_Sem%201_English%200pt.%20Concepts.pdf). Accessed on 21<sup>st</sup> August, 2020

Friendship Dynamics |What is The Real Definition Of A True

Friend?<https://www.betterhelp.com/general> Accessed 3<sup>rd</sup> June 2021

The Nature of Morality by Lester A. Kirkendall

<https://www.pearsonhighered.com/assets/samplechapter/0/2/0/5/0205053149/pdf>

Accessed on 17<sup>th</sup> Jan 2019

## CHAPTER – 4

MORAL CHARACTERS IN *PASAL DUHTHLAN* AND *DUHTAK SANGPUII*

In English literature, moralis associated with the main purpose of literature, especially literature written for children during 18<sup>th</sup> Century. This is because ultimately the aim of literature is to make the world a better place, which is impossible without teaching morals. Therefore, good moral is necessary for a piece of literature, which then functions as the main gist of any literary piece.

In the preface to his 1765 edition of *The Plays of William Shakespeare* regarding the relation between literature and morality in Shakespeare's writings, Samuel Johnson said,

His first defect is that to which may be imputed most of the evil in books or in men. He sacrifices virtue to convenience and is so much more careful to please than to instruct that he seems to write without any moral purpose” while he praises Shakespeare in *Samuel Johnson on Shakespeare* as “above all writers, at least above all modern writers, the poet of nature, the poet that holds up to his readers a faithful mirror of manners and of life (*Literature and Morality*, n. pag).

This chapter deals with the study of moral and immoral characters from the fictions of Khawlkungi's *Pasal Duhthlan* and *Duhtak Sangpuii*.

4. Summary of *Pasal Duhthlan* (1982)

The story of *Pasal Duhthlan* is about two beautiful girls Malsawmi and Thanhliri as well as four handsome young men Lalliana, Lalliansanga, Lalsawmliana and Lalthanmawia.

The story begins with Malsawmi, Thanhliri, Lalliana and Lalthanmawia who were watching cinema at night. Although they did not come together, they had all met at the cinema hall. Lalliana was the son of a Contractor in Aizawl, he studied till class nine but quit his studies. He was enjoying his father's wealth and spent his time roaming and dating girls.

Malsawmi loved going out and enjoyed watching cinema. Thanhiri had no parents and was living with her grandparents. She worked as a salesgirl at the market, while Lalthanmawia was not from Aizawl locality and had no parents nor a house to live in. Lalthanmawia was starting a business by supplying garments between Aizawl and Champhai. He did not want to get married until he was self-sufficient.

A beautiful girl Malsawmi, the daughter of a church elder from a rich family loved a handsome young man named Lalthanmawia, but he did not show any sign of romantic feelings towards her. Malsawmi was not interested to go to the church and was not involved in the Christian youth fellowship. She loved watching cinema. On the other hand, her parents wished for her to be married to Pastor Lalsawmliana.

At Gauhati, Malsawmi met a guy named Lalliansanga, an Engineering student, who already had a wife and a daughter. They began to know each other and they fell in love, they secretly married and stayed at the Ashoka Hotel. Fortunately, Malsawmi's mother with their family friend named Lalmuana came to Gauhati, and Malsawmi went back home with her mother. After several days had passed, Malsawmi conceived a baby, she tried aborting and took a medicine for intestinal round worms. Because of the side effects of the medicine she died after taking the medicine.

When Lalliansanga came to know about the news of Malsawmi, he lost control and started drinking alcohol. He also faced suspension from his work. Besides these, his wife left him taking their children with her. Lalsawmliana also turned his attention towards Thanhiri, they fell in love, he proposed and they got married. Lalthanmawia also became a successful businessman. When he heard about the death of Malsawmi, he was very shocked, because he had a deep affection for Malsawmi.

When Lalthanmawia reached thirty years of age, he thought that he had to get married, but he was very careful in choosing his wife. Now, he was finally ready to lead a new life and get married.

#### 4.1. A Study of Moral Characters in *Pasal Duhthlan*

A person with a good moral character can be explained as- a person who is faithful, who has nothing to hide, and who has perseverance and is gentle with a good heart. Such a person is always ready to help others, and do things for the good of others.

According to Pal: “Ordinarily, the term ‘moral’ is taken as opposite of the term ‘immoral’. In this sense we mean by a ‘moral man’ one who is good and does what is right, and by an ‘immoral man’ one who is bad and does what is wrong” (161).

From *Pasal Duhthlan*, Khawlkungi showed human lives and minds, actions and characters in various ways to show the aspects of Morality. These moral characters can be studied in the following ways.

##### 4.1.1. Thanhliri

Thanhliri was working as a salesgirl at the market. She took care of her grandparents with her earnings and had no free time to stroll around.

Thanhliri loved and respected her grandparents very much. Once, when her friend Malsawmi invited her to watch cinema for free of cost, Thanhliri was reluctant to go without informing her grandmother, she sought permission from her grandmother before going to watch cinema. But her grandmother did not approve of watching cinema especially for a lady like her. Her grandmother advised her that it was a bad reputation for a lady to go out at night and watch cinema. Thus, Thanhliri replied to her grandmother respectfully, “Grandma Malsawmi already bought a ticket for me, now at this moment, I’ll follow and go for it” (*Pasal* 4). Thanhliri replied to her grandmother politely. She never ignored her grandmother’s



teachings. The author Khawlkungi seems to indicate that going to watch a movie at a cinema hall is a standard for judging a moral and immoral character.

When Thanhliri was unable to go home early from the market, her grandmother wondered and went in search of her and on the way, fortunately they met outside the house. Her grandmother thought that she again went to watch the cinema. Thanhliri said, “Grandma no need to say about cinema anymore. From now on, I’ll never leave you” (14). Thanhliri consoled her grandma politely. One of the good traits of Thanhliri was that, she respects her grandparents, they were old and could not work for a living. Although she fed and took care of them, she never objected and opposed their decisions. Thanhliri knew that her grandparents reared her up and she tried to give full attention to them. She never spoke out rude and hurtful words; and loved them so much, as much as her parents.

Lalliana thought that Thanhliri was an easy and careless person because she was living with her old grandparents and he still thought that Thanhliri’s grandparents did not give any advices, instructions and inculcated good manners to her. Therefore, Lalliana fearlessly went to Thanhliri’s home while her grandparents were not around and he tried to rape her, but, Thanhliri was not that kind of woman-easy. She has a moral character, and sincerely and obediently respects the words of God. Thanhliri never looked for men of wealth and money, she cared more about their character and behaviour. In this connection, Thanhliri told Lalliana that if he liked her very much, he should talk to her grandparents. She also told him that her grandparents had sole authority upon her. She respected and adored her grandparents, who nurtured her since her childhood till she was an adult. Thanhliri was humble and kind hearted.

Thanhliri told Malsawmi how Lalliana tried to rape her. She says, “I’ll never try to be deceived by a man. He despised me because of our poor economic background. I’m what he thinks me to be. I’ll try to protect my purity in spite of being poor” (19).

The above quotation shows that Thanhliiri did not want to look despicable to others notwithstanding very poor. Moreover, she did not want to have a sexual relationship before formal marriage. She wanted to marry a man who is pure and a virgin.

The Holy Bible and many other holy books like the Qur'an all admonish us to avoid sex before marriage. The Bible which describes the act as fornication even goes as far as admonishing Christians to "flee fornication". Again the famous "Ten Commandments" which serves as guiding principles in some of the major religions like Christianity, Judaism and Islam also admonishes people to avoid sex before marriage (*Sex Before Marriage, Damaging Effects, n. pag*).

She is a woman of strong heart who is not easily teased by men. Due to what was happened to her, Thanhliiri tried to maintain her righteous and faithful character.

Her grandparents took care of her in the best way that they knew. They taught her good manners and etiquettes. Thanhliiri kept the teachings of her grandparents in her heart and grew up to be a woman of good character. Her grandmother would advise her saying:

I'm not trying to fondle you on any works but regarding food and drink we'll give you anything we've got. When you are grown up and getting married, living in another home, you should be rich or poor depending on whom you choose to be a husband. If you do not work or else have a poor husband, whose responsibility was that? Or if you find a rich husband you should be lucky. There are two ways of careless manners, health and industriousness which were not evil but doing immoral things was not good. It was good to be careful regarding on men. Those we think who love me might be our enemy. After having sexual intercourse and bad reputation it cannot be repaired, you will regret and feel worthless (*Pasal 23-24*).

From the above quotation, Thanhliiri received good instructions and teachings to build a good character from her grandparents and she also respected what they told her. It shows

that parents are important to look after and deal children in a proper manner. Children should be guided in a proper way when they are young. It is important to mention that parents should teach and instruct children to follow a moral conduct.

Parents play the most important role in the overall development of their child. It is the right guidance of parents that develops the character of the child. Parenting is an ongoing job. It is not something you can get away from once the time comes, because children need their parents from time to time, to say on the right tract . . . Parenting and child development go hand in hand. The proverbs that the apple does not fall far from the tree and that the branch grows as the twig grows can well-describe the effects of parenting styles on child growth and development (*Role of Parents in Child Development, n. pag*).

Thanhliri had a strong determination. It remained in her mind that a person's looks cannot be repaired but character can always improve (*Pasal 24*). She was contented that she had run away from the temptation of Lalliana and she tried her best to follow a good moral behaviour enthusiastically. After she finished all the household chores she went to the place where she worked as a salesgirl. Thanhliri was hardworking, she kept the house, tools and property neat and tidy as well as the garments of her grandparents. She honoured and respected her grandparents and she would always talk to them respectably. Even Lalsawmliana also clearly discovered the secret virtuousness of Thanhliri from the way she behaved, like how she mastered to lead a simple and minimalistic lifestyle; the way she treated, loved and looked after her grandparents.

Another great quality of Thanhliri was that she deeply respected her grandparents. Inside their house, kitchen and sitting room was not partitioned, it was joined together as her grandparents can easily sit and be present near the fireplace, and they wanted to enjoy the heat and warmth of the fire. The way she talked to her grandparents was respectable and besides she never ignored their wishes.

Thanhiri blamed herself thinking that the temptation that she faced from Lalliana was because of her bad character and she felt guilty when she won the temptation. It clearly shows that from the life of Thanhiri human beings can always face evil things in their lifetime and that it is important to be the winner.

Thanhiri was not like other people who often pay worship in the church activities because she cannot leave her old grandparents often. It seems from the other side that she was not a religious person but their family had a time of worshipping God very often and the result shows in her inner good. They are kind and obedient to God.

Another important moral character that was seen from Thanhiri's life was that of the importance of family instructions. Treating and giving proper instructions from childhood would result a person's behavior and reflect in moral and immoral way.

According to Sinha,

The family is based on natural affection of parents for children. It provides adequate protection for the helplessness of childhood. It is the sphere for the cultivation of civic virtues. It trains its members in sympathy, fellowship and cooperation. It gives them adequate opportunities for cultivating the highest forms of friendship and love. The children are protected by their natural guardians in a family. But still the control of parents should, to a certain extent, be limited. Proper education of children should be enforced (267).

Moreover, from the life of Thanhiri, it can be seen the importance of using consciousness that can guide the behaviour of the people.

Humility is another good trait of Thanhiri. When she tells Malsawmi about her marriage proposal with Lalsawmliana. Thanhiri said, "It was fortunate for common people like us because we are not popular and recognized by people. Listen my friend, I'm afraid

and think that I'm not qualified to be a Pastor's wife. Besides we are down trodden and simpleton having no speciality. I feel ashamed of myself" (*Pasal* 59).

Humility is the feeling or attitude that you have no special importance that makes you better than others or having a lack of pride. At first glance, humility seems like a negative quality, almost like a sign of weakness rather than a strength. In reality, humility is a type of modesty that will get you very far in your life as a person, a contender, and a leader. Let's look at it another way. A person who lacks humility is arrogant. It is a person who only thinks of themselves and sees themselves as higher and better than others. There is no room for an arrogant person to improve themselves because they do not recognize their flaws. A person who is not humble does not have a growth mindset (*The Importance of Humility, n. pag*).

From the above quotation it seems that Thanhliiri was down to earth who has an upright heart and is well behaved.

On their wedding day, Thanhliiri's style of dressing was Mizo dress without putting veil. Actually, before that Thanhliiri's style of dressing was Mizo dress. It is clear that Thanhliiri has a patriotic character. According to *Collins English Dictionary*, Patriot is "A person who loves his or her country and passionately supports its interests" (664). It seems that the author Khawlkungi here tries to expose the Mizo women, who are patriotic character in their way of life.

After Malsawmi's death, Thanhliiri and her husband often visited the parents of Malsawmi and prayed with them. When Malsawmi's mother scrutinized the life of Thanhliiri, she found out that Thanhliiri was honest, loyal and a good person. Therefore, she said, "She was exactly suitable to be the wife of a pastor" (*Pasal* 64). Because of Thanhliiri and Lalsawmliana, Malsawmi's parents found peace in God. They helped each other in times of

trouble and when Thanhliri delivered a child, Malsawmi's parents looked after her like their own daughter.

Lalliana also talked about the virtuousness of Thanhliri to Lalthanmawia in this way, "She was not living with her parents, I think she was an easy person, but she was not like that, she was a good lady. She was suitable for her husband" (75). From this quotation, even Lalliana, a pompous person also respected the striking manner of Thanhliri. It reveals that Thanhliri was honest, loyal, humble and genial. Based on the analysis, Thanhliri is characterized as a woman who has good personalities: kind-hearted, friendly, humble, sympathetic and responsible.

#### 4.1.2. Lalthanmawia

Lalthanmawia had no parents nor a permanent house to live in. After his parents passed away, he was looked after by his grandparents. Unfortunately, after the death of his parents, his grandparents also passed away very soon. He had no one to take care of him, emotionally and financially. Lalthanmawia started a business, supplying garments between Aizawl and Champhai to improve his economic condition. He tried to be self-sufficient without taking any help from others. He did not socialize much and do not want to be friendly with women before he was self-sufficient.

Lalthanmawia is self-disciplined, friendly and hardworking. He is also a man who has gained the respect of his fellowmen in his attempt to become self-sufficient.

While sitting together in the car, Malsawmi pressed herself tenderly against him. Lalthanmawia was in his mind, "You are too young. If you are fearlessly acting before a man like this, it will be regretful for you! You don't know the mind of a young man, if you are presented tamely before a young man, any young man will not want to control themselves. You will not even know that it was your fault" (6).

Lalthanmawia had self-control and was well behaved. Within minutes, he can destroy and enjoy the beauty of Malsawmi but he was not the kind of man who seeks pleasure in improper manner although Malsawmi opened her heart for him. Lalthanmawia did not want to humiliate Malsawmi.

The ability to delay gratification, or to wait to get what you want, is an important part of self-control. People are often able to control their behavior by delaying the gratification of their urges. For instance, someone who wants to attend an expensive concert might avoid splurging their money on weekend shopping trips. They want to have fun, but they know that by waiting and saving their money, they can afford the exhilarating concert instead of the everyday mall trip. Delaying gratification involves putting off short-term desires in favor of long-term rewards (*How to Improve Your Self-Control, n. pag*).

When Malsawmi asked him about his life, whether he had a wife or not, Lalthanmawia replied, “I’m not in a position to get married. If we don’t have money, nothing can be seriously considered” (*Pasal 7*). To get married, Lalthanmawia exactly knew that it was the duty of a man to be self-sufficient. To satisfy the needs of the family, Lalthanmawia clearly knew that he should have a good earning. However, before he was well established, he did not try to marry. The goodness of Lalthanmawia was that he did not want to get married until he was self-sufficient.

Another moral character that can be seen from Lalthanmawia was that, when Malsawmi came to the hotel to see him, Lalthanmawia knew why Malsawmi was came. He politely told Malsawmi to go home and to remain virtuous and morally good as she was still young. Lalthanmawia said, “It is enough, just go home and do not disturb me anymore. It is good for you. However, I wish you to have a good husband. You are just a young girl with no experience. You are such a fool, just go home. I have no car to give you a lift, go at once” (12).

Lalthanmawia clearly understood the mind of Malsawmi. Therefore, he did not want to look flirtatious before he was involved deeply in a relationship. Moreover, Lalthanmawia knew that he was not fit to get married right now. He had a strong determination that before he had a permanent house, he did not want to get married and did not want to flirt and seduce women. From the character of Lalthanmawia, it is clearly seen that he did not want to have sexual relationship before formal marriage. And he did not want to spoil the beauty of women when he had a chance. He respected women's position. He was down to earth with an upright heart.

Malsawmi was the love of his life, if he had a permanent house and sufficient enough like others, marrying Malsawmi was preferable. But when he looked at himself at his position, he had no home, he had just started business for a living. He thought that he was not qualified to take care of the family as he did not pay attention to get married. When he looked at some people, he thought that it was not good to get married without a good earning and no home to live in. Some young man never thinks this way as they give a bad reputation to women, which was what he disliked most.

The other goodness of Lalthanmawia was that he knows the important position of a mother. Mothers are the caretaker of the family. Children's behaviour depends on how mothers treat and look after their children. It was important to guide children in the right way from their childhood and when they are adult they cannot forget those moral teachings.

Every child carries unlimited potential, and several factors contribute to living up to that potential. And he or she can achieve that with the help of their mother. Yes, the mother plays an important role as an educator in different stages of a child's life. Mothers are the foundation from which these tiny saplings flourish and develop into a tree. As primary caregivers, they impart children with something valuable each day, without even noticing it (*Mother's role as a teacher in different stages of a child's life, n. pag*).



Lalthanmawia thought that saying 'I love you' was just mere words for the temptation of women to satisfy their feelings. He did not want to enjoy women for pleasure. He admired and respected them as they are the same. Lalthanmawia said, "I admire women for the love that my mother gave me. There is none like the love of a mother" (*Pasal* 71). From this quotation, it is clear that Lalthanmawia respects and honours the status of women. Because of this and his respect of women, he rejected the love of Malsawmi in a good way and did not flirt with her. It seems that the author Khawlkungi attempted to show the need to pay attention and respect to women equally as men.

For his self-control, hardworking and good behaviour, Lalthanmawia was at last in a good and desirable position. Now he was no longer poor, he had a motor car and a house and was ready to marry the one and only he loves. Before he got married he tried to find out where she was from, what kind of family she was from, how she was raised and the mode of living. The loose character of the modern man and woman was always considered in his mind.

#### 4.1.3. Lalsawmliana

Lalsawmliana is a man of prim, careful and punctilious character. He is a Pastor and the way he talks and moves are quite respectful. He was placed as a Pastor to look after the Pastorate of the locality of Malsawmi.

The goodness of Lalsawmliana was that he spent his free time reading and writing books judiciously but later on he had to look after a Church and so he spent most of his time to visit the places, the houses he governed. He was not an expert in paying court to a lady. He did not pay attention to women. When a person comes and attends church congregation, he thought that they are a good person, he did not even know their outside life anymore. He has never gone to watch cinema.

When he returned from visiting the people of his pastorate he saw Thanhiri who was holding her grandfather on the way. Lalsawmliana politely talked to the Old man, “Oh why! You are lucky that you are still in good health even in your old age. In these places old people are rarely seen, you have indeed received a great blessing from God” (27). Lalsawmliana is a mature and genial person. He loves and respects people even the elders. He clearly knew how to amuse the old and befriend them.

Thanhiri told Lalsawmliana that she had once watched cinema and that Lalliana tried to rape her. The virtuousness of Lalsawmliana was that he consoled and encouraged Thanhiri telling her that when we are in this world, people will face evil things and it is important to be the winner of the sin. He said, “For God’s believers, facing temptation might be a matter of profit and loss. If we are the winner of the sin, happiness will be high” (30). From his consolation and encouragement, Thanhiri led a strong and virtuous life. Thanhiri talked about the other goodness of Lalsawmliana in this way: “I’m so lucky to find a husband like him, it was peaceful to be with him” (73).

From the above quotation, for every woman, having a God loving and a well-mannered person as a husband, would be enviable and it was clearly seen from Thanhiri’s speech. Therefore, for their good character and obedience to God, they were happily married and received a blessing of child from God.

#### 4.2. A Study of Immoral Characters in *Pasal Duhthlan*

Depraved, referring to character, applies to one who voluntarily seeks evil and viciousness. Immoral, Amoral, non-moral, and unmoral are sometimes confused with one another. Immoral means not moral and connotes evil or licentious behaviour. (*Meaning of Immoral Character, n. pag*).

#### 4.2.1. Malsawmi

Malsawmi was the only child and daughter of a Church elder Hualchhunga. Malsawmi was looked after and brought up under strict discipline. When she was a young woman, she had no work to do, she lived like a child. She did not pay any attention to religious activities and church congregation. Chandran states,

The Christian calling to belong to the Church, is in a way a calling to have a foretaste of the goal God has set for humanity. In the Church it is possible to discern the directions of the will of God for the humans. The Church is the gathering of believers who live in dependence on the grace of God. In it, it is possible for the believers to experience the different means of grace God has given for guiding us towards salvation, the fellowship with the whole community of believers, the exposition of the scriptures, the sacraments and the discipline of the Church and all other ways by which the corporate life of the believers is ordered (77).

Malsawmi did not involve in the Christian Youth Fellowship (*Kristian Ṭhalai Pawl*) also. Christian Youth Fellowship was a recognized body of Presbyterian Church of India in Mizoram. It is a strong and active body as well as a backbone of the Church. Every male and female who are under the age of forty can become a member of Christian Youth Fellowship. Zaihmingthanga states, “The Christian Youth Fellowship, which is known as KṬP (*Kristian Ṭhalai Pawl*) in the north came into being as a recognized body in 1954” (37).

Malsawmi spent her free time reading novels and that made her long to have a boyfriend and she also wanted to have freedom from the strict discipline of her parents. Malsawmi thought that living under strict discipline was unpleasant and tiresome as she had a strong desire to use her time freely. Her parents did not control her mind and body.

Malsawmi’s parents want Lalsawmliana to be their son-in-law. They made a good connection to him. When Malsawmi told Lalsawmliana about and how her parents wished

her to marry. But Lalthanmawia clearly knew Malsawmi's character, taste and mode of living and he thought that Malsawmi was not fit to be the wife of a Pastor. Lalthanmawia knew that the wife of a Pastor should attend church activity and congregation and thought that it is immoral to watch a cinema. From Malsawmi's life style, Lalthanmawia thought that Malsawmi's way of living and for the life of a Pastor wife are incongruity. Lalthanmawia in his mind, "You are fit to be the wife of a Pastor? You two are incongruous" (*Pasal* 20).

Lalthanmawia clearly knew and understood the life and character of Malsawmi. She was interested in and enjoyed the life of the present generation. If she was going to be the wife of a Pastor, she needed to leave behind that kind of living. The author Khawlkungi conveyed that in the Mizo society of 1970s to 1990s, watching cinema at night was considered immoral, especially for women. Least of all, a woman was not considered to watch cinema at all, especially at night. Khawlkungi clearly depicts this attitude of the Mizo society in her portrayal of the character of Malsawmi. Malsawmi was considered unfit to be a Pastor's wife not because she tried to flirt with a Pastor but mainly because she loved to watch cinema at night which is considered immoral for a woman in Mizo society during the 1970s to 1990s. In the opinion of Khawlkungi, during this period, women who watched cinema in Mizoram were considered loose and an indiscipline character.

Lalsawmliana frequently visited the house of Malsawmi. Malsawmi thought about the life of a Pastor, how they never watched cinema and only concentrated on church and attending church activities. According to Lianngengi,

The pastors and their wives being 'Parents' in the church, should know that the church depends very much upon both the pastor and his wife. The ministry of the pastors is affected very much by his wife. In some cases, the work or ministries are tremendously effective by the help of a wife but in other cases the ministries can be greatly weakened by the wife (1).

Malsawmi was reluctant to marry a Pastor. She said, "I'm not fit to be in this position. I don't want to. Sometimes I want to watch the cinema and try to enjoy outdoor activities. I'm not ready to spend all my time at the church. Born once in this world, I'm not fit to live like this' (*Pasal* 22). Malsawmi was simple minded and did not think about her future to come, she only thought about her interest.

Malsawmi was not interested to give life to God's service instead she chose to enjoy a comfortable life. When she heard the sound of beating drum for the praise of God, she said, "That was the beating drum of church goers. I'm fed up of hearing singing in the church" (23). Malsawmi did not know Church was one of the social and moral institutions. Sinha states,

The Church or religious organization provides ample opportunities for the cultivation of friendship and personal relations. Its function is to secure the carrying out of the highest moral ideal in human relationships. It may take care of paupers, old and infirm persons, and secure them means of livelihood. It may cement friendship and human relations among all its members. It may inspire love of man and fellowship through love of God. The work of the Church may be supplemented by unsectarian ethical institutions. At present, institutional religions are losing their hold on humanity. Hence the greater importance of unsectarian institutions for cultivating spiritual fellowship and realizing the moral ideal in our social and political life (268).

Malsawmi had plans to go to study at Gauhati, and she informed her parents about what she has decided, they did not approve. But she begged them to permit what she wished, her father replied, "I tell you, you cannot find a good husband other than Malsawmliana. We thought that he was attentive and will pay heed to you. If you want to respond to what I'm saying, you will not mention about going away again" (*Pasal* 25). But Malsawmi was an only child who was used to getting her way with things. Malsawmi said, "I do not want to ever get married. Saying Pastor, Pastor all the time bores me, they are no different than others. They

are always uptight and I'm not ready to marry such people. Always attending church is very tiring" (26).

Malsawmi was disobedient and stubborn. She urged her parents and they finally sent her to study in Guwahati. Pal writes,

One who does not follow the path of morality or acts contrary to it is characterized morally a bad person. Violence, killing, backbiting, insulting, abusing, harassment, false speech, conspiracy, bribing, jealousy, manipulation of laws, corruption, exploitation, suppression, mistreatment, maddening drink, hatred, enmity, adultery, stealing, breaking promises, attachment, anger, greed, craving, pride, delusion and cowardice, disobedience, insincerity, negligence, dullness, disrespect, malpractices, selfishness, fake scam etc. are called disvalues (163).

At Gauhati, Malsawmi met Lalliansanga, the kind of companion who like the same thing that she likes. Both were compatible and they did not pay heed to religion. At last, they had a sexual relationship and lived together without informing their respective parents and stayed at Ashoka Hotel. Fortunately, Malsawmi's mother with Lalmuana came to Gauhati and found out that they were living together in the hotel. Malsawmi's mother was alarmed and furious when she saw the life of her daughter. Malsawmi said to Lalmuana, "Sir, there was nothing to say. We are married without informing others" (*Pasal* 49).

From Malsawmi's character, it is evident that she has a licentious behavior, she had no respect for her parents, who raised and looked after her from her childhood. She was self-willed and did not want to follow her parents wish. She enjoyed what she wanted and did not care about what her future would be. Her mother scolded Malsawmi, "You said you are married? Who gave you the permission to marry? Your parents do not know you're married? You lust, I hate you! Under what kind of law are you married?" (49).

Malsawmi was a stubborn and self-possessed person who did not respect her parents. From the words of her mother, Malsawmi did not care about formal marriage and she possessed a loose character. Sengupta says,

Marriage is not an artificial contract between a man and a woman. It is a spiritual bond. It is not a tie that can be severed at the sweet will of the husband and the wife. It is a union of two souls for the realization of their highest good of life. In many communities, marriage is not only a moral institution, but also a religious contract...The physical lust in man and woman is ennobled and purified by mental love, good will, friendship and co-operation of both the married partners when they are tied to each other by the bond of marriage union (94-95).

From the olden days of the Mizo society and even in today's Mizo society also, marriage was solemnized through sending a delegate and offering a marriage price. The two lovers know their respective Mizo code of conduct but they ignored and did not care for any of those moral codes. They only cared for their comfort and interest. Malsawmi said, "Mother you don't know and understand anything about the life of the modern generation, other young generation also live like us" (*Pasal* 51). This above quotation clearly indicates that Malsawmi did not care about a good reputation for herself as well as her parents. In Mizo society, women are courted by young men under the supervision as per Mizo customs and traditions. According to Sinha,

Marriage is an important moral institution from the social point of view. It affords the best kind of friendship between man and woman, which is more intimate, more beautiful and more mutually helpful than any other. Sharing the common joys and sorrows, hopes and aspirations, and concern for the welfare of children, they build up a certain community of life which is found in no other relationship. Marriage gives us an opportunity for creative work which requires co-operation with others. We enter upon opportunities for achieving the common good in co-operation with others.

Society has made human life what it is largely through language, tradition, mutual aid and co-operation. And of all its units, kind and family have been the most closely knit and influential. Marriage is an ethical sacrament more sacred than a contract. It is based on the sex instinct purified and ennobled by mutual love, sympathy, tenderness, respect, prudence, acquisitiveness and constructiveness. It sublimates animal lust into spiritual love and adoration, common interest and common will and builds up an ideal family permeated by love and fellowship (271-72).

But Malsawmi did not have the sense to care about this, she went too far; she did not care about what was good for her, she followed her desire without consulting her parents.

When Malsawmi heard that Lalliansanga had a wife and children, she was shocked and hurt. It was too late to know she was deceived by Lalliansanga. It was regretful to get along with the one whom she did not know about. Malsawmi did not try to know the previous life of Lalliansanga and that led to suffering. She recollected Lalthanmawia's saying and advice to her, but it was too late. She discovered that it was not good to get married for sexual pleasures. She had no one to expect back who liked her before, even she knew that she was not in a position to expect them back for her. Therefore, Malsawmi had no hope and expectation from Lalliansanga, she tried aborting and took a medicine for intestinal round worm. Because of the side effects of the medicine, she died after taking the medicine.

Therefore, because of her loose character and disobedience to her parents, Malsawmi died. The life of Malsawmi, shows that disobedience to parents and seeking pleasure brings unhappiness. While doing certain things, there is always a good and a bad way and those who think seriously and choose the right way will always find happiness and prosperity in the end.

Malsawmi enjoyed her life like she desired, she did not obey the words of God and did not respect her parents, and at the end she met with an early death.



The immoral character of Malsawmi displayed that the importance of parents and relatives when taking care and looking after their children in the right way from their childhood. As children do not live with their parents for long, it is the duty of the parents to create friendship between parents and children, telling and looking after them with the words of God. The family is the school of moral education as well as the primary social institution. Sinha mentions,

The family is based upon the natural affections of love and tender emotion. Husband and wife are united by the bond of love. Parents and children are united by the bond of tender emotion. These emotions are based on instincts. The children are protected by their natural guardians. Parents take care of them, give them food, clothing and protection, and provide for their physical, intellectual, and moral education. During the prolonged period of human childhood, the parents are the natural guardians. The family is the school of moral education. Members of the family imbibe the social virtues of sympathy, fellow-feeling, love and co-operation. They imbibe the spirit of self-sacrifice which is the root of moral life, and apply it to wider and wider spheres. The home sentiment is the basis of all other social sentiments and virtues (269).

From Malsawmi's life, it was clear that it was not good to give children everything they want. Every wife should back up their husbands when taking care of their children and even guiding them to fear God. Sinha further said, "The relation of husband and wife should be one of equality based on love" (267). Not guiding with God's words from the inside, when they attain adulthood, parents do not always follow and take care of them while children enjoy their life according to their wishes and they have no regret in their life and this leads to the wrong way.

Khawlkungi clearly attempted to show the importance of guiding children with God's words when they are at a tender age and she placed responsibility to parents. From this, it is evident that children should be properly guided when they are young because they grow

according to what their parents planted in their minds. Inside the house, the words of God and the scriptures should be hanged and displayed as reminders, which was desired by Khawlkungi. This will guide them when they attain maturity. Sengupta remarked,

Children, in their early years of life, are by nature imitative, and this imitative nature plays an important role in the matter of their intellectual growth and development. So, it is the duty of the husband and the wife not to behave improperly before their children, but to behave in such a way that their behavior may be expressive of a balanced personality . . . so parents should always act according to reason, and should so regulate their conduct that it would never create any bad impression in the minds of the young ones (78-79).

Children are precious gifts from God. They should be guided with praying and nurture for God. Moreover, parents should know to guide children with God. They should maintain a good discipline on their children to know what to do and what not to do. Parents should complement their children when they follow the righteous path as this will encourage them to lead a life of sacrosanctity and wisdom.

#### 4.2.2. Lalliana

Lalliana was the son of a contractor; he studied till class nine and quit his studies. He did not concentrate on studies because of their good economic condition. He never cared about his family problems. He enjoyed his father's wealth and spent his time roaming and dating girls. He had nothing to be anxious or worry about. He was a free spirited person with a loose character. He spent his time uselessly.

When Lalliana heard that Thanhliiri was living only with her grandparents, he thought that she did not receive any counsel or advice from her grandparents. Therefore, Lalliana thought that Thanhliiri was desultory and had a loose character, who did not receive any discipline or restrictions from a proper family. So, Lalliana frequently visited Thanhliiri at

home or even when she had a break from the store. One day, he went to Thanhliri's home and tried to rape her when her grandparents were not around, but he failed. Thanhliri did not easily fall in the trap. She shouted when Lalliana tried to rape her and Lalliana was very upset and afraid. Thanhliri told him that if he wanted her he should talk to her grandparents. But Lalliana replied, "I do not want to, there are also a lot of women other than you" (*Pasal* 18).

Lalliana did not know a good moral conduct in his actions and words. He was proud of his wealth and convinced himself that he could have any woman. He was a proud person with a loose character who did not respect God. He despised Thanhliri for not having parents.

After his father's death, Lalliana did not have any skill to follow his father's business. He was lazy during his youthful years without trying to know what will be his future. But when his father died, life did not look the same as he had to work and earn for his living. He sold one of his houses to Lalthanmawia and later on offered to sell his car to Lalthanmawia again. He had no money to spend for his living. When his parents were alive, he did not care about family, he only ate, enjoyed and roamed around. Khenglawt states: "Immoral persons do not receive full-fledged success. Although they receive it, it was only for a short period of time, they are not qualified to be examined closely, they are merely like a flood in a ravine" (7)

From the life of Lalliana, it is clear that everyone should have to look at what their future holds. The position of every life can change. The poor becomes the rich and the rich becomes the poor. Therefore, from the character of Lalliana, human beings should use their time judiciously, useful and profitable in a good way. Nobody knows what their future will be. Some do not understand the changing position when they face downfall, they cry and lose their conscience whereas, some can receive and face hardships in an optimistic way and work towards a better future.

#### 4.2.3. Lalliansanga

Lalliansanga was good looking who had one child and he had not stopped courting and entertaining other women. But in his home town, he lived and pretended not to care about women because of his wife Lalnunmawii. When Lalliansanga saw Malsawmi, he introduced himself. From then, the two often saw each other, watched cinema together and they had a sexual relationship.

Lalliansanga did not care about his wife and children. He acted as single without a wife. He only thought of the time when he can see Malsawmi. He compared his wife and Malsawmi and the desirability and beauty of Malsawmi won his heart. Lalliansanga thought that after he finished Bachelor of Engineering, he made plans to marry Malsawmi and divorce his wife. Chandran remarked,

Divorce and broken homes have been one of the most serious challenges to the sanctity of marriage. In some of the western societies the percentage of broken marriages has been steadily increasing. In India too divorces are becoming more common. In the Christian faith and also in Hinduism, marriage is a sacrament with commitment for a life-long relationship. In Islam it is only a contract which can be terminated by the triple pronouncement of *talaq* (108).

From the character and action of Lalliansanga, he was a cheater, flirtatious and deceitful person who did not expose his status as he was a married man. With having wife and kids he did not want to expose his status to Malsawmi about who he was and continued deceiving Malsawmi.

When Lalliansanga came to know about the news of Malsawmi's death, he lost control and started drinking alcohol. Therefore, the family of Lalliansanga had a depressing life. He was not in a delighted mood and vehemently the pain in his heart got worse day by day, while having a wife he flirted with different women and even tried to remarry other

women. The immoral character of Lalliansanga was that he was a capricious, cheater, filthy as well as desultory. The reason of all his anger rested upon his wife, he had no self-control on intoxicating, he spent money uneconomically, and he drank to relieve his heart ache but it won't work. Stephen writes,

As in smoking, drinking also is started by people for fun, pleasure or to get away from anxiety. It is also a status symbol in certain groups and cultures. It has become socialized and has become a way of life. Drinking and merry-making (carousing) were common in almost all cultures. Fermented wine for intoxication was widely used. For religious festivals and rituals, alcoholic beverages were used. Alcohol and wine are also used for therapeutic purpose. But if it is used as an intoxicant it is a misuse. It also adversely affects the health. Alcoholism is found among children, teenagers and adult men and women (278).

Lalliansanga faced suspension from his work. His family faced a hardship because of his immoral character. All his immoral doings suffered to his family. Their happy family was replaced by a drunkard family. According to Sanyal, "*Man* has freedom of will and, therefore, *man* has to take the moral responsibility of *his* actions. A wrong-doer is responsible for *his* wrong deeds, and *he* should be punished for wrong-doing. Punishment is ethically justified" (3).

The life of Lalliansanga, doing sinful things and acting on immoral desires lead to downfall and losing the life of esteem and respect from others. The family of Lalliansanga had no happy life and became a poor family. They have no visitors in their home. Besides these, his wife and children also left him for what he did wrong.

In *Pasal Duhthlan*, Khawlkungi tries to show the importance of choosing right decisions for a life partner and also highlights the importance of treating children in the right way from their childhood using the Bible as the guiding principles. She also tries to show that

before formal marriage we must be self-sufficient. The moral of the story therefore is that, bad character leads to downfall and life become worse and unbearable. Khawlkungi also attempted to show the importance of respect to parents and elders; it was a symbol of blessing which was displayed through various characters in her writings.

#### 4.3. Summary of *Duhtak Sangpuii* (1998)

In the story of *Duhtak Sangpuii*, the heroine Sangpuii has no father, and her uncle sent her to Delhi to continue her studies. When she was in Calcutta, she met Tluanga and his friend Vala, who were also on their way to Delhi. They promised to meet at Howrah Station at Calcutta and then to go to Delhi together. But in the morning, Tluanga and Vala did not turn up because Tluanga's neighbor named Thangi, who was involved in smuggling came to their room and sought for their help. Tluanga and Vala rescued her before she was sent to jail. For Thangi's misconduct, Tluanga and Vala met a serious injury and missed the train.

When Sangpuii reached Delhi, her co-passenger named Hussain offered her a lift while Sangpuii was waiting for Hmingi. When Hmingi arrived, Hussain gave the two ladies a lift. On her uncles's arrangement, Sangpuii lived with Hmingi, the neighbor of her uncle in a rented house. Sangpuii told Hmingi about her friend Tluanga who was also attending a college in Delhi. Hmingi was afraid that Sangpuii and Tluanga might fall in love because she was also in love with Tluanga. So, due to the manipulation of Hmingi, Sangpuii was loved by Hussain.

When Tluanga comes to know that his parents were separated because of religious misunderstanding, he returned home before leaving for Delhi. After several days, Tluanga left home and reached Delhi.

Sangpuii finished her examination and decided to leave Delhi, she wrote a letter about her true feelings and sent it to Tluanga. When Tluanga received the letter, Sangpuii had

already left for Aizawl. Sangpuii was appointed as a Primary teacher at Lungdar (E) and for the sake of the health of her mother, Sangpuii and her family lived there.

Hmingi was lonely, she invited Hussain to visit her often. Hussain comes every night, and the two lost control and made love. Unfortunately, Hmingi conceived Hussain's baby, she went to Jeribum to live with her mother and brother, and there she delivered a baby boy. She did not want to disclose it to anyone as the father was a non-Mizo.

At Lungdar (E), Sangpuii was loved by Lianphunga, the ex-Chief's son, who was working in Aizawl. Lianphunga invited his friend Tluanga to see his girlfriend Sangpuii. When Tluanga and Sangpuii saw each other, they were very shocked and acted like they had never met before. In the morning, Tluanga left Lungdar (E) village with a broken heart.

After a short while Hmingi and Lianphunga were dating each other but it was not long before they broke up because Lianphunga found out that Hmingi had a son in secret.

Tluanga's mother was also returning home and they decided to go to Calcutta for medical checkup. Around the same time, Sangpuii, her mother and her uncle were also in Calcutta. Thus, Sangpuii and Tluanga met again and made plans to get married.

#### 4.4. A Study of Moral Characters in *Duhtak Sangpuii*

According to Pal, "When we judge human beings and their conduct and character from a moral point of view, we judge by taking into account different kinds of moral values which we entertain within a society" (161). Sanyal also states,

There are several terms commonly used in judging human actions by ethical standards. We say that an action is 'right' or 'wrong', 'good' or 'bad', 'moral' or 'immoral'. Of these terms 'good' and 'bad' are the most common, but they are also the most troublesome. They are used ambiguously in common speech. 'Good' works are done by a virtuous man, and a burglar also makes a 'good' haul from the iron safe

which he has robbed. The word 'good', as commonly used, merely indicates attitude of mind in favour of the object to which the term 'good' is applied (4).

#### 4.4.1. Sangpuii

Hmingi encouraged Sangpuii to love Hussain, but Sangpuii was not the kind of woman to fall for a non-Mizo hence, Sangpuii did not pay any attention to Hussain. Sangpuii said, "I'm afraid of socializing with men, moreover, he is a non-Mizo. I have no male friends and pay no attention to men. However, I'm not fond of a non-Mizo and according to me I'm afraid of socializing with any man whose past life is not known by me. Nowadays, I'm afraid to meet an Aids afflicted person" (*Duhtak* 76).

Sangpuii has a patriotic character, she was not a woman of capricious character as well as not an easy person; she was against a relationship and marriage to a non-Mizo. *Cambridge Advanced Learner's Dictionary* defines Patriotism as "The feeling of loving your country more than any others and being proud of it" (1125).

Sangpuii clearly knew dangerous infectious diseases like AIDS (Acquired Immune Deficiency Syndrome) that can drag down the lives of people. She has no interest in courting nor marrying someone she was not well-acquainted with, especially, without knowing their true character. Stephen states,

AIDS is a serious epidemic which does not have any cure. The only alternative is to prevent AIDS. For that sane sex is very important. Sex should be limited to the marital partners, as when this rule is violated there is every possibility of men and women becoming the carriers of AIDS. So much social stigma is attached to Aids that the AIDS patients are always looked down upon by the society (283).

To show her character, Sangpuii said, "If I'm going to marry, I certainly should know their character before getting married. I'll investigate for three years regarding to know their past life" (*Duhtak* 77). From this quotation, it is clear that Sangpuii wants a husband who was



free from alcoholic and other intoxicating drinks. As any intoxicants whether alcohol and drugs are the enemy of the country. Khawlkungi clearly indicates that younger generation of the Mizo shouldn't be indulged in alcoholic and other intoxicating drinks as it was the enemy of the country as well as instrument that can destroy the individual life, family and the society.

Another patriotic element that can be seen from the character of Sangpuii was that she did not want to accept a gift from Hussain. She returned a bangle that Hussain had given her. She did not want to receive anything from a non-Mizo and she thought that the non-Mizo were not brilliant like the Mizo.

Before Sangpuii returned home to Aizawl, she went to see Tluanga, her lover. But Tluanga and his friend named Vala had gone to college, only one of the Mizo young man Rina was there at that time and he larked Sangpuii about Hussain. When Sangpuii heard that how Hmingi spread the rumour of Hussain and her getting married, Sangpuii was furious because she did not accept interracial marriage or exogamy. Interracial marriage is defined as a matrimonial union between members of two different races. It can be seen as a form of miscegenation (i.e., mixing of different races) or exogamy (i.e., a union outside of one's social group), depending on whether race or culture is applied to the definition (*Interracial Marriage, n. pag*).

Sangpuii knew that Rina had a patriotic character and that he hated the Mizo girls who are associated with the non-Mizo. Rina did not want Sangpuii to marry Hussain because he was not Mizo as well as a Christian, but he is a Muslim. When Rina heard the story of Sangpuii from Hmingi, he angrily poured out, "She is going to marry a non-Mizo? Is he a Muslim? I'm afraid that our Mizo women will not be defendable from the non-Mizo. Mizo women should not go to other states. I'll not let my sister to go to other states" (*Duhtak* 93).

It is clear that both Sangpuii and Rina were patriotic characters. Marriage to a non-Mizo was seen by Khawlkungi as an assimilation of the Mizo people which can be detrimental for them as they are very few in numbers compared to other races. Thus, Khawlkungi deliberately shows her protagonists as patriotic characters. In the opinion of Stephen,

The community is crucial for human beings as 'man is a social being'. The community is to communicate and to live together in harmony. They are to meaningfully relate to each other and to uphold each other. The ultimate goal is to form an egalitarian society where justice, peace, dignity and the rights of people upheld. Since every human being is created in the image of God, everyone's dignity is recognized regardless of colour, caste or gender difference. We should look forward to a non-exploitative and just society. Love, equality, justice, dignity, humaneness, purity and integrity are the basic principles of community ethics. If the people in a community practice these values there would be a community where there is fairness and just relationships in all aspects. Communalism, racism, casteism and marginalization are threats to a just community (286-87).

Chetan Bhagat's *2 States* also portrayed that marrying someone from a different culture bring shame to society. Chetan Bhagat demonstrates that interracial marriage is not acceptable by Indian parents and they do not accept a boy or girl coming from different communities. In *2 States*, Ananya and Krish's respective families opposed to the union as they belong to different culture and ethnicity, although they are married. Krish is a Punjabi and Ananya is a Tamilian, they have different cultural backgrounds.

Some of the Mizo fiction writers portray that interracial marriage was not approved through their fictions. But Stephen mentions,

Each culture has its own distinctive ethos. When someone claims that his/her culture is better than the other, there is intolerance. The intolerant attitude of a person or a group of people against other culture leads to cultural facism. All cultures have their strength and weaknesses. The Westerners assume that their culture is better than the East. It leads to cultural imperialism (256).

One of the Mizo novelist, Lallungmuana in his fiction wrote, *Ram leh I tan Chauh* which also portrays that he does not accept or approve of interracial marriage and thought that it is a betrayal of patriotism.

In the fiction, one of the characters named Julie, who is a Mizo girl married a man of an Arab race. After a year of their marriage, her husband married another Arab woman and he did not take care of Julie. The life of Julie was unbearable and sometimes her husband became physically violent and forced her to go home. It was shameful for Julie to go back to her parents in Mizoram and so she tried to take her own life. Interracial marriage has been treated as a result of cultural and structural assimilation. This is what most of the Mizo novelists try to portray in their fiction.

Sangpuii's mother was afflicted with asthma and wanted to settle in the village of Lungdar (E) where they had lived before. She was severely ill and it was difficult to bear the busy sound of the city. Her mother said to Sangpuii:

This place is a city with loud noises and the sound of motors. I have already told your uncle that if he can find a job for you, I wish to go back to our previous/old village, there are no irritating sounds of the motors to hear and I think that it will be good for our health! But a young lady like you would love and prefer to stay in the city. I don't know what is on your mind, if you don't want to I'm not going to push you to move back to our village (*Duhtak* 110).

Sangpuii was confused because if they return back to Lungdar (E), she thought that she will never meet Tluanga anymore and then her uncle would talk about her mother's health condition to her. It was her uncle who discussed and considered about her family condition. For the love and respect of her mother, Sangpuii never tried to object what her mother wished for. What Sangpuii really wanted the most was her mother's happiness and health. The way Sangpuii showed respect and kindness to her mother can be seen in the following quotation:

Mother, it is better for you to go back to our previous village. There is no irritating sound to hear and it is good for your health. If it is for your health I will not object to settle back there. If we are living in a city like this, it is no use if you do not recover from your illness! Our village is high lying and I never hear that you are infected by asthma when we are living in the village. You are not compatible here in the city. It is good if my uncle finds a job for me, I will quit my studies and we will be back there according to your wishes (111).

Sangpuii has a good heart, respected and loved her mother. Sangpuii showed her sympathy towards her mother and never objected what her mother wished for but instead tried to do whatever she can for her mother's happiness and health. It was great that Sangpuii talked about respecting one's parents. Instead of living the way she liked, Sangpuii prioritized the happiness and health of her mother. Chandran states,

Honouring of the father and the mother implies the sacredness or the sanctity of family ties. Honouring of parents also implies respect for the wisdom of the elders. It is good to note that the commandment is not "Obey your father and mother". Honour and respect need not be taken as unconditional obedience to the traditions of the past. In order to progress change may be necessary, but respectfully accepting and preserving the values of the past is important for stability of any society (32).

Sangpuii is a matured person, who loved her family very much. For her good moral conduct, Lianphunga, the son of the ex-Chief of Lungdar (E) admired her very much. If Lianphunga was able to look after her siblings in their education, her mother wished for her to marry him. But Sangpuii was not the kind of person to take an opportunity in this regard. The goodness of Sangpuii was that she did not want to rely on others. She wanted to be self sufficient. She conveyed to her mother that she has a job and can take care of her siblings in every way.

When Lianphunga tells her that he wants to marry, Sangpuii politely replied to him, “However, it will not be difficult for you to find a wife who is educated and employed. I do not deserve you as I’m the daughter of a widow” (*Duhtak* 134). Sangpuii pitied the love of Lianphunga, but she reciprocated the feelings he has for her.

When Lianphunga tried to rape her, Sangpuii was not an easy woman, who falls easily to a wealthy person. She is strong headed and loyal and she stays true to her love, Tluanga. Khenglawt states: “A virtuous and righteous person has to keep and preserve the quality of bravery, determination, truthfulness and patience. To fulfil our purpose, we have to keep strong determination” (27). It is clear that the character of Sangpuii is not a social climber and is well behaved.

From the critical analysis of the moral character of Sangpuii, it is definitely certain that Sangpuii is the kind of woman whom the novelist, Khawlkungi tries to portray as a role model who follows a good moral conduct in spite of her circumstances.

#### 4.4.2. Tluanga

Tluanga is a kind young man who loved his parents very much. They are a wealthy family; his father is a good businessman. Even though their family is successful in business, Tluanga is never be proud, he is humble with a good moral conduct.

Tluanga has a good heart, he always goes out of his way to help others. With his friend Vala, the two helped Sangpuii and her uncle at Calcutta when they do not know how to reach the hospital for medical checkup. They are helpful in times of trouble. Before going to study in Delhi, Tluanga and Vala spent some time in Calcutta and put up in a Hotel. Tluanga's neighbor named Thangi was also living in the same hotel named Kunga Hotel. The Police came to the hotel and had found heroin (No 4) in Thangi's bag. Thangi urged the two friends to help her or else she was bound to end up in prison. Tluanga and Vala considered that since they are of the same place, they should help her as she needs help outside the state and in addition she is a woman. The two friends helped her and did not want to leave her alone with the Police in case she faced misconduct as she was an illegal drugs dealer.

With the help of Tluanga and Vala, Thangi was relieved from going to jail. Tluanga said: "Thangi, I'm amazed, how you can sell this kind of dangerous drugs. Besides you are a woman. You and a murderer have no difference, you know" (*Duhtak* 50). Tluanga rebuked Thangi for what she did. Vala also said to Thangi, "We are both Mizo that is the reason why we rescued you. You have to promise us you will never do this kind of illegal business after this. As it is outside our state, no one else will want to help you" (51). The two friends scolded and rebuked Thangi for what she did. They made her promise not to sell illegal drugs again and they helped her from going to jail.

Sangpuii also talked about the virtuousness of Tluanga and Vala to Hmingi and how they helped them in this way, "My uncle was going to Calcutta with me for medical checkup, we met there when we were going to the market, and they were selfless and good to my uncle. They guided us to the hospital as we did not know the way when we arrived in Calcutta! They helped us in every way" (48).

The actions of Pu Mawia, acting as Liaison Officer in Calcutta is worthy of mentioning. When he received an information about the conditions of Tluanga and Vala, he immediately rushed to the said spot. He did all necessary things and paid all the medical bills

of the hospital; his service to others was brilliant. From the actions of Tluanga, Vala and Pu Mawia, the most valued Mizo moral code *Tlawmngaihna* was seen and it was she, Khawlkungi who attempted to show the true meaning of *tlawmngaihna* as the guiding principle of the Mizo society. According to Remkunga,

*Tlawmngaihna* comes out of the inward beings and mind of human being and appears as best and desirable as it is to be. *Tlawmngaihna* is not just performing and fulfilling of requirements and one's duties, rather it is doing anything beyond one's own duty not with an expectation of respect and praise, but because of love towards others from the innermost heart. This kind of duty requires a sense of duty for the benefit and welfare of others, which may even cost one's life. It includes endurance, patience, and the capacity for hard work, bravery and readiness to suffer (148-49).

Tluanga is a father figure in his family. His mother left the house because of differences arising from religious denomination; the people who follow this sect were extreme in their beliefs. Pi Mawii, the mother of Tluanga was also convinced by their beliefs and way of life. Therefore, she entirely separated herself from her family and became a member of the sect and she did not even want to see her family. His brother's and sister's mode of living were disturbed by the separation of their parents. Through the plots, characterizations and themes employed by Khawlkungi, it is evident that the different denominations within the Christian community created tension not only in the society but also within families.

Having heard the condition of his parents from Pu Lala, Tluanga returned to Aizawl to take care of his parents and family. Fortunately, his father wanted him to continue his studies and advised him to return to Delhi. His father told him that when he finished his studies he will look after their business. Tluanga was very happy that he can continue his studies and he can also meet Sangpuii in Delhi. Tluanga said to his father: "Father, it is up to

you, if you want me to live here I will not object to be here” (*Duhtak* 72). Having learned that Tluanga respects his father, he is a loveable person with a good moral conduct.

Tluanga’s father tells him that he did not need to see his mother, who left their house for her extreme beliefs and he encouraged his son to continue his studies in Delhi. Tluanga said: “It is alright Father, whatever you think good will be accepted by me. If I can finish my studies I’m not trying to work under the government, I will try to be self-sufficient” (72). From this quotation, it can be seen that Tluanga is a good person, who tries to be self-sufficient, who loves and respects his parents and family. Thangi also tries to win his heart because she believed that Tluanga’s good behaviour and respectable attitude will erase all her bad character.

Another good character and altruism that was maintained by Tluanga was that when Thangi was in Delhi, she insisted and invited Tluanga to take her to the market using a plea of not knowing anything about Delhi. Tluanga accepted her request as she was a neighbor unless he met a serious accident and mishap because of Thangi. It can be clearly seen the good moral character of Tluanga, Thangi was an enemy after what happened to him for her misconduct. But now she needed help and he will not run away without helping her notwithstanding how much he hated her.

Tluanga was the kind of person who follows a good moral conduct. He practiced self-sacrifice, service to those who need help. In this moment, his examination was near, he needed to study very hard but Thangi waited and did not try to understand how busy he was. Therefore, Tluanga took her to the market although he sincerely needed to study. As noted by Lawmsanga, the purpose of this self-denial is to serve any person in the community who is really in need of help. It is an act of charity wherein self-interest is subordinated to the interest of community, and self-sacrifice for the need of others is to come first (250).



The actions and character of Tluanga shows that he was honest, genial and humble. In connection to Thangi, Tluanga told about Thangi to Sanga: “Still she is a bad person, she vehemently invited and waited for me and I unselfishly went with her because she is a neighbor” (*Duhtak* 80).

From what happened to Tluanga, his friend Sanga was influenced and had a patriotic character. Sanga is a church elder’s son; all his siblings are free from drugs and other intoxicating drinks. Sanga is a patriot, when he heard youths who died because of drugs, he was hurt and was filled with discomfort and unpleasant feelings. It was his passion and desire that after the completion of his studies, he would work for the society to remove the bad and evil things happening in Mizoram. Due to his concern about his society, Sanga talked about the topic using the example of Thangi to Tluanga: “We should help our neighbor! When we are outside our state we should help our fellow Mizos unless we are not known before, you should not have guilty and incorrect feelings. It is better not to remember those who did bad things upon us” (81). Khawlkungi beautifully presented the importance of patriotism and the need to hold steadfast to it through challenges and difficult times.

Hmingi narrated about her life and what happened to her to Tluanga like how she secretly loved Tluanga; she tried to matchmake Sangpuii and Hussain in spite of the fact that Sangpuii did not love Hussain. When she discovered that Sangpuii only loved Tluanga and how she went home to Aizawl, she failed to supplant Sangpuii against Tluanga and with Hussain she had sexual relationship and had carried a baby. She felt ashamed of having a baby with a non-Mizo and went secretly to Jeribum, a village in Manipur to live with her brother. She left her son at Kalimpong Home when he attained four years old. She later secured a job as a stenographer and much later received news that her son is very sick.

The way Tluanga displayed empathy and sympathy towards Hmingi can be seen in the following quotation: “I understand your condition. You are suffering so much, I do not

blame you, I feel sorry for you. Don't feel ashamed of your son, love him very much. If he looks like his father, he will be very handsome" (175).

The virtuousness of Tluanga is that he encouraged Hmingi to face her future with honesty, loyalty and integrity. He pardoned the bad things Hmingi had done between him and Sangpuii.

#### 4.5. A Study of Immoral Characters in *Duhtak Sangpuii*

Some people believe that values come from some higher power or supernatural being, beings, or principle; the gods (the Greeks and Romans); Yahweh or God (the Jews); God and His Son, Jesus (the Christians); Allah (the Muslims); and Brahma (the Hindu), to name a few. They believe, further, that these beings or principles embody the highest good themselves and that they reveal to human beings what is right or good and what is bad or wrong. If human beings want to be moral, then they must follow these principles or the teachings of these beings. If they don't, then they will end up being disobedient to the highest morality (God, for example), will be considered immoral, and will usually be given some temporal or eternal punishment for their transgressions (*The Nature of Morality* 12).

##### 4.5.1. Hmingi

Hmingi is older than Sangpuii. She studied in Delhi living in a rental house. Hmingi was the neighbor of Sangpuii's uncle and even Sangpuii also stayed with her in Delhi.

When Sangpuii reached Delhi, she told Hmingi about how bewildered she was as she did not find the two Mizo young men at the Train Station with whom she tried to go with Delhi. When Hmingi came to know that the two young men were Tluanga and Vala, her mind was filled with anger and jealousy. This was all because of Tluanga, whom she wanted to have a relationship with. Hmingi in her mind said, "You are beautiful, I will not let you have a love relationship with Tluanga! I reserve Tluanga for myself" (*Duhtak* 48). From this

Hmingi had jealousy and envy on Sangpuii. Hmingi said, “Men are not faithful. So, to say, especially like Tluanga, he is very handsome, popular and outstanding in Delhi” (48).

From the above quotation, the immoral character of Hmingi is that she tried to convince Sangpuii to not expect and have faith in Tluanga. If Sangpuii agreed to what she said, they will break up and she might have the love of Tluanga is what Hmingi desired the most. It was clear that Hmingi was selfish, cunning and a hypocrite.

Hmingi tried to win the love of Tluanga for her own benefit as Tluanga is a good man, handsome as well as the son of a wealthy businessman. Therefore, Hmingi tried to matchmake between Sangpuii and Hussain so she will have the love of Tluanga. Hmingi said to Sangpuii, “As it is Sunday, Hussain, the one who was travelling in the train with you has come to visit us! I think this man really likes you. Even though he is a non-Mizo, he is handsome and it is better you should talk politely to have a good connection” (67).

Sangpuii did not know how to object to what Hmingi was saying about Hussain. Sangpuii obediently associated with him when he was around. What Hmingi desired the most was that before Tluanga returned to Delhi, Sangpuii and Hussain should be in good terms. Hmingi tried her best to fulfil her desire and she was friendly with Hussain.

Hmingi decided and played her shrewdness to try to pair Hussain and Sangpuii in every way. When Hussain came over to visit, she gave a chance with Sangpuii and often invited him to visit also. To gain the attention of Tluanga, she tried her best to matchmake Sangpuii and Hussain.

Selfish people have a hard time caring about anyone but themselves. They're not just being rude when they don't care, it's genuinely impossible for them to prioritize someone else's needs over their own. People who are selfish can be abrasive and uncomfortable to interact with because of this. If you find that your friends or family members are selfish, it's important to make some space between you and those

people (*11 Insightful Characteristics of Selfish People – Minimalism Made Simple, n. pag*).

From this, it clearly shows that Hmingi was a selfish person, who possessed an immoral character. She often talked about Tluanga in a negative way to Sangpuii. She said, “He is a womanizer, it can be said that women that his last associates would be his most favorites! I’m afraid that he might be our husband. It would be unpleasant and discomfort” (*Duhtak* 91). Like this, Hmingi tried to break up and create difficulties between Sangpuii and Tluanga. What Hmingi most desired was that when Sangpuii heard the negative things about Tluanga, she might want to leave Tluanga and she will get him for herself.

Hmingi talked about Sangpuii and Hussain to her fellow Mizo students that they were getting married soon. When Hmingi went to the market she met Rina, who was a hosteller with Tluanga. Rina asked about Sangpuii’s loveliness, beautiful and where she was from. Hmingi replied in a negative way so that Sangpuii seemed to have a bad reputation. “Other non-Mizos also think that she is very beautiful, even our teacher Hussain visits her regularly and no doubt they will be getting married” (93). Hmingi responded to Rina in this way and can be envious for other Mizo young men. This answer made Rina infuriated as he was a man who tried to stop Mizo women from dating the non-Mizo men. Rina had a patriotic feeling that he never permitted Mizo ladies to marry non-Mizos. Fortunately, when Sangpuii and Rina met, Rina told everything what Hmingi said about her. Sangpuii was very annoyed and furious, she cross questioned Hmingi.

Sangpuii was deeply hurt, she was not the kind of person who acted in a negative way and fall for a non-Mizo guy. But Hmingi was shrewd and cunning, when she heard Sangpuii was displeased with her, she clarified herself, blaming the Mizo young men that they are very jealous. It was clear that Hmingi was selfish, cunning and treacherous to her friend. It was for her profit that she was careless and lied easily and she was a shameless person with immoral character.

Before Sangpuii went home to Aizawl, she wrote a letter to Tluanga confessing how she feels about him. When Tluanga read the letter, he hurriedly rushed to Hmingi's house to ask about Sangpuii's condition. At that time, Hmingi was with Hussain. She continuously tries to convince Tluanga that Sangpuii and Hussain are in a relationship. Hmingi said, "What kind of wind wafts you here? Are you coming to console the loneliness of Hussain? Look, he has come because he is lonely. As it seems, he has even tried to go to Mizoram" (102).

From the above quotation Hmingi lied to Tluanga, she did not know the exact truth about Tluanga and Sangpuii. But Tluanga replied, saying that he knew Sangpuii's true feelings for him. When Hmingi admitted that she failed to supplant Sangpuii against Tluanga, she invited Hussain to pay her a visit often. If she desired, they spend time without the disturbance of others, Hussain taught her and finally they had a sexual relationship. From her characters and actions, Hmingi is careless, unkempt with no patriotic character as well as a woman who follows her own pleasures. She is self-interested as well as disregard to accuse other people for the benefit of herself. She is mischievous and a trouble maker.

After Hmingi completed her examinations, she studied stenography. She conceived a child with Hussain, unfortunately Hussain did not want to marry as he did not love Hmingi as much as he loved Sangpuii. Besides, his parents had made an engagement for him to marry a woman from the same race. So, Hussain left without informing Hmingi but he left a huge amount of money. Therefore, for her loose character and unfaithfulness, Hmingi received misfortune and faced a lot of difficulties also. For her wicked behaviour, her life was unbearable. Besides, Hmingi did not want to disclose that she had been impregnated and that too by a non-Mizo to everyone.

Hmingi was also afraid to approach one of her brothers who lived in Shillong because many Mizo students are there, and they might find out that she had a love child with a non-Mizo. Therefore, she received many difficulties as a result of what she did. According

to Lalrammawia, “God blame who had sexual intercourse not between marriage couple, those who did were uttered a curse upon them” (79).

Thus, Hmingi began to traverse life’s challenges. One can clearly see from Hmingi’s life how detrimental it is to be promiscuous. From the life of Hmingi it can clearly be seen that having sexual relationship before formal marriage was not good; it brings sorrow and weariness.

Hmingi lived with her mother and brother in Jeribum but things did not work out because she and her brother’s wife were incompatible besides the father of her son was non-Mizo. Hmingi regretted how she spent her past life carelessly. When her son turned four years, she put him at an orphanage home in Kalimpong village because she did not want to disclose it to anyone as the father was a non-Mizo. Unfortunately, Hmingi received a message that her son was in a dangerous situation infected by malarial fever and was admitted to a hospital. Hmingi took leave from the office and hurriedly went to the hospital. When they saw each other, her son doubt that she was her real mother. Hmingi discovered from this unfortunate event that it was her fault for fear of bad reputation and flirting with the non-Mizo, and her son ended up in a dangerous situation. All this happened because of Hmingi’s immoral actions. It can be said that she reaped what she sowed.

From the condition of her son, Hmingi found out that it was not good to hide the truth. When Hmingi returned from Kalimpong village, she told Tluanga everything about her life after Sangpuii left her and about how she had a baby with Hussain. Tluanga told her not to be afraid in disclosing anything about her son and to try and love her son dearly. Hmingi sought forgiveness on account of her immoral character upon Tluanga and Sangpuii. She said, “Seek forgiveness for me when you see Sangpuii. When I look back, it is shameful for what I did between you and Sangpuii. I really seek forgiveness from you and Sangpuii” (*Duhtak* 176). Hmingi begged forgiveness for her immoral conduct upon Tluanga and Sangpuii. Finally, she discovered her imperfect character and the bad things that she done to

Sangpuii and her own son. She tried to redeem and sacrifice herself for her son only and decided to not marry in the future.

Therefore, from her character and actions, it seems that Hmingi was a flirtatious woman who cheats on her friend. She is shown as a good friend and in fact, a sister to Sangpuii on one hand where as, she is also shown as a troublemaker. Hmingi is portrayed as selfish, cunning and possessing a loose character. But she made amends in the end, sought forgiveness from her dear friends and took up the responsibility of taking care of her own child whom she had neglected for a long time.

#### 4.5.2. Thangi

Thangi is the neighbor of Tluanga, who travels abroad to different places like Bangkok, Delhi, Calcutta and Bombay doing business matters. She is beautiful and loves to dress as a non-Mizo. She is an expert in business and masters in making money. Her parents do not know the exact business she was involved in. Whatever her mode of living was good for her parents as she always earned a lot of money.

One of the immoral characters of Thangi was that she was involved in illegal business selling and trading drugs. When Thangi was a guest at Kunga hotel in Calcutta, the Police came and had found heroin (No 4) from Thangi's bag. She was to face life imprisonment for being involved in smuggling. With the help of Tluanga and Vala, Thangi was relieved from being sent to jail. Vala said to Thangi, "We rescue you because we are Mizos. Promise me not to deal in illegal business again. If this place was outside our state, we don't want to rescue you" (51). For Thangi's misconduct, Tluanga and Vala were captured and tortured by Thangi's secret agent by giving drugs injection and they even missed their train. According to Stephen,

The drug-trafficking has to be curtailed. The plants which produce these intoxicants should not be allowed to be cultivated indiscriminately. The law has to enforced

with strong measures. These should also conscientization at the grass roots level through seminars, oration and writings. Drugs addiction harms many youth so that they do not concentrate on studies rather they involve in anti-social activities. It makes the person listless and sometimes they also became violent and destructive (281).

Tluanga returned to Aizawl while Vala continued to stay in Delhi. When Tluanga reported everything that had happened to them because of Thangi to his father, his father said, “Thangi was the source of money for her parents, and they fondle her! Whatever we say about her tidings, her parents never agreed to it” (*Duhtak* 71). It was clear that from the life of Thangi it was harmful and regretful for parents not knowing about the life style of their children. However, it can be seen from the life of Thangi that doing illegal and dangerous things, prohibited by the government will bring disgrace and humiliation. To conceal her misconduct, Thangi tried to win the heart of Tluanga, Besides, Tluanga was the son of respectable and a wealthy businessman. Sengupta states,

To a young member of the family, the family-name is very important because it determines to some extent his status and prestige in the larger community. The young child feels proud when his family is respected by the community and feels dejected and enraged when his family is discredited or humiliated. The high status of a family creates a sense of self-confidence and security in the mind of the child and acts as an incentive to the development of his personality (82).

Thangi clearly knows that the family status of Tluanga can erase her misconduct if she can win the heart of Tluanga. It can be concluded that Thangi is selfish, fearful, cunning, self-interested and venturesome person, possessing immoral character.

Tluanga said about Thangi, “Because of that damn person, I’m afraid the narcotic agent will disbelieve me! (*Duhtak* 80).



Narcotic Agents conduct investigation and gather information relating to drug crimes. We stay alert day and night to crack down on drug abusers and members of crime syndicates and foreign drug smuggling rings. To monitor the distribution routes of medical narcotics and psychotropics, Narcotics Agents periodically make on-the-spot inspections at hospitals, pharmacies and pharmaceutical companies and give guidance and advice to them in order to prevent diversion of these pharmaceuticals and their abuse (*MISSION and ROLE | NARCOTICS CONTROL DEPARTMENT, n. pag*).

Since illegal things were done by Thangi, parents should clearly know their children's lifestyle is what the author Khawlkungi tries to convey in this fiction. For the prevention and precaution from alcohol and other intoxicating drugs, Pu Mawia said,

It's all because of this damned Mizo woman. Now, it is of utmost importance that we should stay united, as Mizos, and find out who all are indulging in unfair drug trade. I find it extremely sad that many Mizo parents do not know the whereabouts of their sons and daughters, living away from home, outside Mizoram. As of now, Mizo students across the country have united themselves and formed respective students' union. Hopefully students' union leaders will now take charge and take matters into hand in dealing with Mizos who are a nuisance. It is good that able leaders are elected by the students' union (*Duhtak 56-57*).

Pu Mawia is also against drugs and other intoxicating drinks that can drag down the life of the young Mizo people.

#### 4.5.3. Lianphunga

Lianphunga is the son of the ex-chief of Lungdar (E) village. He is an employee at Aizawl under one of the Government department. When Lianphunga was going home to their village, he saw Sangpuii. From the moment he saw Sangpuii he was attracted by her beauty.

He tried to marry Sangpuii and he talked to Sangpuii's mother tenderly. When his father asked about Sangpuii, Lianphunga said, "Just send a delegate. I have a good job in Aizawl and some of the people admire me. Moreover, she is the daughter of a widow and they will not want to reject a Sailo clan like me" (131). From this quotation it seems that Lianphunga is a pompous and proud person who despised the position of widows. He is also boastful and arrogant claiming that he is the son of an ex-chief.

Another immoral characteristic that can be seen from Lianphunga was that when Sangpuii talked about why she was not ready to marry right away, Lianphunga thought that she had another man. He angrily replied, "It means that you have another man. Is he not from Aizawl? If I know who he is I'll break his neck" (133). From this quotation, it can be seen that Lianphunga is ill-tempered who cannot control himself when things do not turn out according to what he desires.

In another instance when Tluanga consoled him and gave plea that he can easily find any women he wants, Lianphunga replied, "Yes yes, as from a hill village as well as a daughter of a widow how can they reject me! Me, a chief clan, who are living beyond the sun and the moon. She will regret and pay for this" (136-37). It can be seen from what he said that Lianphunga despised and looked down upon a widow, and people who are living in the rural village. He is proud for being the descendant of the chief clan. He does not have an upright heart, he is a man with immoral deeds and does not care for anyone and respects no one.

Another immoral character of Lianphunga was that when Sangpuii and her mother went to the jhum field, Lianphunga had come along with them. Taking opportunity when Sangpuii's mother was not around, he tried to rape Sangpuii. Luckily her mother arrived and rescued Sangpuii. Lianphunga thought that if he can make love to her, Sangpuii would be under his control. He said to himself, "If I can make love to her and put her in a bad

reputation she will be under my control. If I want I'll marry and if I don't I won't marry her. I'll make her have a bad reputation" (140).

From the above quotation, Lianphunga does not understand the greatness of holy matrimony. It seems that he did not pay attention to God and church doctrines. Purity and sanctity do not occupy a place in his life. If he cannot fulfil his desires, Lianphunga starts drinking alcohol. From the actions of Lianphunga, he is a hypocrite, with an unstable self-esteem and possessing a bad character. He kept distance from the life of the Church and did not pay attention to the moral teachings that are found in the Bible. And therefore, he became a prey to the immoral behaviour or immoral way of life.

All the unwanted things which happened in this fiction displayed that the writer Khawlkungi is patriotic in nature. The author knew that drugs and other intoxicating drinks has become the enemy of the land. Khawlkungi was also against a relationship and a marriage with a non-Mizo, so she campaigned against them in her fiction.

Khawlkungi also displayed Binary opposition in her fictions from the characters of Sangpuii versus Hmingi; Thanhliri versus Malsawmi; Lalthanmawia versus Lalliansanga and Lalliana Versus Lalsawmliana. She framed good characters as well as bad character. Binary opposition is a relation between the members of a pair of linguistic items, as a pair of distinctive features, such that one is the absence of the other, as voiceless and voice, or that one is at the opposite pole from the other, as stridency and mellowness (*Binary Opposition, n. pag*).

Khawlkungi portrayed the shady life of Mizo women who possess loose character and flirt with non-Mizo young men outside Mizoram. Another female character Thangi who practices smuggling and falls into a difficult situation where as the heroine Sangpuii possesses a good character and at the end receives blessing and is rewarded. Thus, it can be

seen that Khawlkungi expertly used poetic justice in her fiction. According to Abrams and Geoffrey,

Poetic Justice was a term coined by Thomas Rymer, an English critic of the later Seventeenth Century, to signify the distribution, at the end of a literary work, of earthly rewards and punishments in proportion to the virtue or vice of the various characters. Rymer's view was that a poem is an ideal realm of its own and should be governed by ideal principles of decorum and morality and not by the random way things often works out in the actual world (*A Glossary* 299).

Finally, maintaining good behaviour will receive prosperity when living in the world while a devious mind will suffer – are the themes Khawlkungi tries to portray as the guiding principle in her fictions.

### Works Cited

- Abrams, M.H. & Geoffrey Galt Harpam. *A Glossary of Literary Terms*. 11<sup>th</sup>ed. Delhi: Cengage Learning India Private Limited, 2016.
- Bhagat, Chetan. *2 States*. New Delhi: Rupa Publications India Pvt. Ltd., 2009.
- Cambridge Advanced Learner's Dictionary*. editor, Colin McIntosh. 4<sup>th</sup>ed. New Delhi: Cambridge University Press, 2013.
- Collins English Dictionary*. Reprint. Great Britain: Harper Collins, 2009.
- Chandran, J. Russell. *Christian Ethics*. Delhi: Indian Society for Promoting Christian Knowledge(ISPCK), 1997.
- Khawlkungi, *Pasal Duhthlan*. 2<sup>nd</sup> ed. Aizawl: The Synod Publication Board, 1994.
- . *Duhtak Sangpuui*. Aizawl: L.T.L Publications, 2007.
- Khenglawt, T. *Mihring Mizia leh Nun Hlawhtlinna*. Aizawl: L.C. Press, 2001.
- Lallungmuana, H. *Ram Leh I Tan Chauh*. Aizawl: G.M. Printing Press, 1998.
- Lawmsanga. *Theology of Mission: Postcolonial Perspective*. Kolkata: Lalmuanpuui, 2016.
- Lianggengi, P. *The Pastor's Wife in Mizoram and for Christian Mothers*. 2<sup>nd</sup> ed. Aizawl: The Author, 1994.
- Ngente, Lalrammawia. *Tleirawlte Ro Bawm*. Aizawl: The Synod Literature & Publication Board, 2015.
- Pal, Jagat. "Moral and Office Values". *Moral Philosophy: Contemporary Perspectives*. Reprint. editor. Chandrakanta Sharma, Guwahati: EBH Publishers (India), 2012.
- Remkunga. *Mizo Pi Pute*. Aizawl: Nazareth Press, 1980.

Sanyal, Jagadiswar. *Guide to Ethics*. Reprint. Calcutta: Arun Purkayastha Sribhumi Publishing Company, 2001.

Sengupta, P.B. *Handbook of Social Philosophy*. Calcutta: Banerjee Publishers, 1965.

Sinha, Jadunath. *A Manual of Ethics*. Reprint. Kolkata: New Central Book Agency (P) Ltd., 2018.

Stephen, M. *Introducing Christian Ethics*. Delhi: Rev. Ashish Amos of Indian Society for Promoting Christian Knowledge(ISPCK), 2003.

Zaihmingthanga. *The History of Christianity in Mizoram (1944-1994)*. 2<sup>nd</sup> ed. Aizawl: Lengchhawn Press, 2016.

### **Electronic Sources**

Binary opposition/ Definition of Binary opposition at Dictionary.com

<https://www.dictionary.com> Accessed 29 March 2020.

How to Improve Your Self-Control

<https://www.verywellmind.com>> ps... Accessed 14th June 2021

Interracial Marriage-IResearchNet

<http://psychology.iresearchnet.com/counseling-psychology/multicultural-counseling/interracial-marriage/> Accessed on 20<sup>th</sup> Aug. 2020

Literature and Morality

<https://isi.org/modern-age/literature-and-morality>

Accessed on 13<sup>th</sup> July, 2021

Meaning of Immoral Character

<https://www.dictionary.com> Accessed on 4<sup>th</sup> Dec.2019

MISSION and ROLE | NARCOTICS CONTROL DEPARTMENT

<https://www.ncd.mhlw.go.jp>>shimei Accessed on 14<sup>th</sup> 7, 2020.

Mother's role as a teacher in different stages of a child's life – India Today

<https://www.indiatoday.in>>story Accessed 15<sup>th</sup> August 2021

“Role of Parents in Child Development”

<https://parenting.firstcry.com>> articles Accessed 9<sup>th</sup> August 2021.

Sex Before Marriage, Damaging Effects – Modern Ghana

<https://www.modernghana.com>> ... Accessed on 7<sup>th</sup> July 2020

The Importance of Humility|Gloveworx

<https://www.gloveworx.com>>blog Accessed on 29<sup>th</sup> June 2020

The Nature of Morality

<https://www.pearsonhighered.com/assets/samplechapter/0/2/0/5/0205053149/pdf>

Accessed on 17<sup>th</sup> Jan. 2019.

11 Insightful Characteristics of Selfish People – Minimalistic Made Simple

<https://www.minimalismmadesimple.com>> ... Accessed on 31<sup>st</sup> September, 2021

## CHAPTER – 5

## CONCLUSION

The selected fictions of Khawlkungi are studied from the perspective of Christian ethics and Mizo moral code unwritten which were orally passed on through generations to generation. It becomes clear that the growth and development of Mizo fictions is best to depict the moral and immoral values in the Mizo society after embracing Christianity.

The first Mizo fiction *Hawilopari* written by L. Biakliana was published in 1936, another fiction *Lali* was written in 1937 by L. Biakliana; and in 1938, *Chhingpuii* by Kaphleia followed. Many difficulties like insurgency and unavailability of printing press were the shortcomings in Mizoram and the flow of writing fiction came to a halt for a period of time. After this, a number of writers have emerged and began to write fictions in different genres. Till the present fictional works of different genre are in trend and it occupies an important place for the development of Mizo literature.

Khawlkungi's contribution to Mizo literature is considerable. The range of her numerous works in fiction is prudently analyzed. She is a humble, devout, sympathetic and gentle person. She was the first woman fiction writer among the Mizo women. She was one of the most noted fiction writers among Mizo.

In Khawlkungi's fictional works, the element, effect and importance of morality are prominently featured. She has attempted to portray moral elements and moral attitude through her fictions. As Hinde states that "Morality usually deals with the difference between good and evil, and morals are taken to refer to rules about what people ought to do and what they ought not to do" (*Why good* 3). Khawlkungi generally deals with the difference between good and evil through her fictional characters based on Christian ethics and the code of Mizo society.



As Khawlkungi was a Mizo Christian, her life's principles have been deeply in touch with Christian concepts along with the principle of chastity maintained by Mizo society. So, it is clearly revealed that she approached morality from the perspective of Christianity and social reformation which are deeply embedded in her.

In the current scenario, looking through the lens of the post-modern perspective and post-Christian Mizo society, it is evident that certain themes and ideals employed by Khawlkungi do not align with the society. Certain shifts, changes and improvements are witnessed in the administration of the church and society. The church which played a critical and superior role in maintaining the society's morals and principles have accommodated various progressive and liberal measures. The mindsets and thought process of the society have also changed with the growth in education and exposure to different cultures and developments.

After critically and analytically examining Khawlkungi's works, it is evident that she always displayed individual, family, social and religious morality of the post Christianity. It has been also found out that when she writes fictions, her main concern and focus is about morality whether it is about children story, a love story or a relationship between husband and wife. The study revealed that Khawlkungi was very much interested in Christian ethics. Her main goal is to teach and to instruct good moral Christian ethics.

The Christian ethics in the past attempted to control the lifestyles and movements of the society. In the present, the society is also in search of more and other meanings of life to control and reprimand itself. Adaptation of the western cultures and exposure to better education have also greatly influenced the society in their outlook and lifestyles. The writers of the present day have taken up the challenge of writing all sorts of themes, characters and situations and incorporate the themes which writers in the past dared not write about.

Khawlkungi's fictions are set on a Christian context especially on the plane of Mizoram. In the study of her four fictions, Khawlkungi used the time setting after the Mizos adopted Christianity. It was also found that her selected fictions were written based on religious doctrine. Most of the protagonists in her fictions are depictions of God's believers who follow the words of God. Most of her books are also depictions of the virtuousness of religion.

In Mizoram, morality and Christianity goes hand in hand. It may not be wrong to state that Khawlkungi was Christian by birth, she writes her fictions from the Christian perspective and the purpose and intention of her fiction is to teach and to instruct; and take account of human actions on the plane of Christian morality.

Therefore, the study of morality from her fictions, it can be seen that Khawlkungi used Christian teachings as a yardstick. Khawlkungi pays attention to Christianity and its teachings. She gives high priority to Christian ethics. She wanted to guide family according to the words of God and Bible and it will prevent from breaking the family. Thus, it can be said that her fictions were regarded as a religious teaching. The idea of Khawlkungi was that the followers of Jesus Christ were fortunate and enviable and those who do not pay attention and do not respect God receive poverty and destitution in future.

Expectations of the society and church in the past was realized as unrealistic and unattainable by the present society. Certain changes and modifications have been incorporated in our morals, principles and lifestyles. Instead of focusing on an individual's well-being, health and growth, the priority on the collective goodness was the main themes in the fictions of Khawlkungi. These served as a toxic breeding space in the current world, as people need to develop their individual growth and development in order to survive. Unemployment and condemnation of jobless characters which lead 'unemployment problem' in society was also seen through the different scenarios, this somehow created and harnessed unnecessary competition amongst the members of the society.

In Khawlkungi's fictions, there was binary opposition of portrayal of characters. From the fictions of *Zawlpala Thlan Tlang*, Khawlkungi portrayed Vanlalremi as a good character while Lalkhawthangi as a bad character. Likewise, in *Duhtak Sangpuii*, the characters of Sangpuii versus Hmingi; Thansangi versus Laltluangi in *Sangi Rinawmna*; and from the fiction of *Pasal Duhthlan*, Thanhliri versus Malsawmi, Lalthanmawia versus Lalliansanga and Lalliana versus Lalsawmliana as good and bad characters. What we clearly see in Khawlkungi's fictions was that she framed good characters as well as bad characters undoubtedly or without fail to show the importance of having good moral characters.

Another finding is that Khawlkungi have deep affection towards Mizo society, and is against the immoral practices. She does not approved misbehaviours among the youths. As a woman who aspire social development and upliftment, Khawlkungi uses her efforts in this regard. She cannot accept interracial marriage, that to her is a disgrace and a betrayal of one's own culture, tribe and tradition. According to her, marrying other cultures is an assimilation of the people of Mizos. In *Duhtak Sangpuii*, Khawlkungi used outsider character, a Muslim young man named Hussain to show her disapproval of interracial marriage. Hussain loves Sangpuii but he fails to win her love, in relation to that he has an unwanted child with Hmingi, friend of Sangpuii. Hmingi is ashamed to disclose the father of her son due to having a child from other culture. The young male Mizo students who were staying at Delhi hostel heard a rumour about them and that they do not approved Sangpuii and Hussain's marriage as it is going to be an interracial marriage.

From a progressive approach on racial preferences, the ideas and judgements on interracial marriage as highlighted in the fictions of Khawlkungi however throw light upon racism and the toxic attitude towards it. Mizo society has been an advocate of marriages within the society and has often been said to be judgmental towards people who marry outside the community. Debates and arguments on advocating and encouraging women to marry within the society is always a trend. The position of women has improved and uplifted

among the Mizos as compared to many other societies. Education and religion played an important role in empowering women to assert their choices in all fields of life. However, it must be acknowledged that the approach and the discourse built on the same topic have to take a more progressive and open-minded attitude in the present age. There has to be respect and acceptance shown towards people who take the steps to marry an outsider. Literature in the past is a mirror of the society and might not settle and resonate with the mentality of the present generation.

Khawlkungi prioritised the morals and teachings of Christianity as a life guide for the Mizo society, which focused on bridging the gaps between different classes in a society and do not differentiate people on the basis of color, race and class, encompassing all believers of Christ. Since we are living in a post modern era where equality of both genders is claimed, khawlkungi's narrow ethical understanding cannot be universally accepted. It may not be applicable at all, since it is her personal view. It may not be accepted as universal ethical norms. Further, some of her writings reflect racist ideas and thoughts which are quite ironic and contradictory to the Christian principles. Chandran states, "Christian ethics is applicable not to Christians only but to all. It is important to bear in mind that the relevance of Christian ethics depends on the universal applicability of its norms and objectives. We need to be critical of interpretations of ethical codes considered as applicable to Christians only" (4).

Through her fiction, Khawlkungi's patriotic mind is clearly depicted. In *Pasal Duhthlan*, Khawlkungi portrays another patriotic element from the character of Thanhiri. On the wedding day of Thanhiri and Lalsawmliana, Thanhiri's wedding dress was a Mizo dress without putting veil. In fact, Thanhiri always prefers wearing Mizo dress as oppose to western style. Every society has different cultures and moral codes or set of rules which will be followed by the people of the society and the Mizo thought that those who do not respect the moral codes and obey the guiding principles as it is will not receive blessings. In studying morality, a set of rules made by the society will be followed by its citizens. From her fiction,

Khawlkungi brought about social reformation and stressed on the importance of respecting one's culture and tradition.

Khawlkungi also propagated the depravity of alcohol and drugs that can destroy the lives of young people through her fiction. Khawlkungi knew that drugs and intoxicating drinks became the enemy of the country, thus she campaigned against them in the fictions of *Duhtak Sangpuui*, *Zawlpala Thlan Tlang*, *Pasal Duhthlan* and *Sangi Rinawmna*.

In *Zawlpala Thlan Tlang*, Khawlkungi shows the dissoluteness of drinking alcohol from the character of Rochhinga and Lalmuana. Rochhinga was an alcoholic and so he cannot clear the land within a stipulated period. Due to alcoholism, Rochhinga has no respect of God and the church. He failed as a father figure in the house. Lalmuana and his wife were also divorced due to his alcoholism. When Lalmuana married another woman, they had no good day. In *Sangi Rinawmna*, Lalnghaka do not maintain good behavior because of his alcoholism. In *Pasal Duhthlan*, Lalliansanga lost his job and his wife and children left him because of his alcohol addiction. He cannot act as a father figure for his family due to his drinking.

The conversion to Christianity since the arrival of the Christian Missionaries has greatly influenced and brought changes to the Mizo society. Socio-cultural practices and lifestyles witnessed an immense change. For instance, festivals and consumption of Alcohol were condemned as social evils. Hence, this hatred for alcohol and the consequences it has on families and the society was one of the themes running through various characters in the fictions of Khawlkungi. However, alcohol consumption and addiction has not left the society till the present which clearly advocate the need to seek measures for detoxing and rehabilitation in the society. Instead of offering only spiritual guidance and measures, professional support and assistance through counselling and therapy are the need of the hour. If such guidance is offered in the society, the approach and verdict on 'alcohol' and its

consumption might take a different turn, and people's exotic attitude towards the same might decline.

From the selected fictions of Khawlkungi as we already studied, it is clearly seen that Mizo people used set of rules laid down by the society to measure the good and bad character. Right or wrong, good or bad was judge from the society's moral code which we also find being dealt with by Khawlkungi in her fictions. It was the influence of the Christian moral teachings. The same influence of Christian moral teachings appears in different activities of the Young Mizo Association (YMA) which works with the motto— revere Christian ethics; good use of leisure; and development of the Mizo society. The YMA and Christianity go hand in hand in Mizo society. Therefore, Khawlkungi campaigned against interracial marriage; drugs and other intoxicating drinks through her fictions which have led some youths and parents to immoral activities. Khawlkungi's patriotic element was the obligation of every Mizo to uphold their tradition.

Khawlkungi measures morality in terms of society's set of rules as well as measures good and bad in terms of Christianity. The Christian teachings changed the Mizo perspectives after embracing Christianity which is prominently featured in Khawlkungi's fictions. From the fictions of Khawlkungi, it reveals that whatever we do, it should be in the name of God so that God will remember and bless us in every way if we did in the right way. The most possible reason is that Mizo society is tightly bound by the teaching of Christianity.

The study also deals with many extraordinary moral codes within the Mizo society that have kept the society as one family. Mizo *tlawmngaihna* is the foundation and backbone of Mizo cultural practices; it determines and influences the manners and their conduct of enterprise. It is one of the moral codes in Mizo society that enables one to live for the community, it denotes the readiness of selfless service for others.

On studying morality from the fictions of Khawlkungi, it can be understood that Khawlkungi draws and uses Mizo society's moral code and Christian morality as a yardstick. This is evident in the story of *Zawlpala Thlan Tlang* and *Duhtak Sangpuii*, Khawlkungi highlights the Mizo moral code like *Tlawmngaihna*; how they receive and treat a guest; helping the needy and poor person; respect to elders; love the orphans and hard work. It reveals that those who are obey the words of God and helping poor and needy persons in times of difficulties are at the end rewarded. She expressed through her fictions to keep in mind and to maintain that kind of Mizo moral code to the Mizo society.

In *Zawlpala Thlan Tlang*, Khawlkungi portrays one of the Mizo moral code *Tlawmngaihna*; helping each other in times of grief or mourning; and if they know that there was somebody who face hardship and sufferings they immediately go to help them. "Malsawma from Aizawl city who was coming with the Pastor was also at Vanlalremi's house throughout the night, he prepares tea with Tluangi for the people who come to mourn the deceased" (12). When Vanlalremi's grandmother injured at the jhum field, Malsawma immediately rush to the spot unless he was not familiar to the jhum field. From the actions of Biakkungi, it can be seen that she helped and stayed beside Vanlalremi when she needed help. Pi Zaii also shows pity to Vanlalremi when she heard that she had no relatives to rely on, she acts as a parent to her.

In *Duhtak Sangpuii*, another Mizo moral code *Tlawmngaihna* was also seen from the actions of Tluanga and Vala. Sangpuii said, "My uncle was going to Calcutta with me for medical checkup, we met there when we were going to the market, and they were self-sacrificing and good to my uncle. They guided us to the hospital as we did not know the way when we arrived in Calcutta! They were of great help to us in every way" (48).

The other finding from this research was that Khawlkungi condemned and wrote against pre-marital intercourse. Through her fiction, she brilliantly expresses the importance of choosing the right life partner showing that before a formal marriage we have to preserve

virginity, purity and sanctity. In *Sangi Rinawmna*, the heroine Thansangi always tried to keep her virginity from the temptation made by Lalnghaka. Although she had no one to stand beside her or help her. Thansangi said to Lalnghaka, “Take off your hands! I’m not going to marry if it was according to the consent of the moral code. You are so mean, you try to use and enjoy me for your pleasure! You cannot touch me as you wish like this (7). This clearly shows that Thansangi does not want to have sexual relationship before formal marriage.

From the fiction of *Pasal Duhthlan*, Khawlkungi clearly shows her objection to pre-marital sex from the character of Lalthanmawia. While Lalthanmawia and Malsawmi were sitting together in the car, Malsawmi pressed herself tenderly against Lalthanmawia. Lalthanmawia decided: “You are too young. If you are fearlessly acting before a man like this, it will be regretful for you! You don’t know the mind of a young man, if you presented tamely before a young man, any young man wants to control themselves. You don’t know that it was your fault (6). Lalthanmawia certainly know that Malsawmi opened her heart for him, but he does not want to involve in sexual relationship before marriage. He maintained Christian moral values which encouraged him to maintain purity before marriage. When Malsawmi came to meet Lalthanmawia at the Hotel, Lalthanmawia clearly knows the reason why Malsawmi visited. He politely told her to go home and to remain virtuous and morally good as she was still young. From the character of Lalthanmawia, it is clearly seen that he does not want to have sexual relationship before formal marriage.

In *Pasal Duhthlan*, *Zawlpala Thlan Tlang* and *Duhtak Sangpuii*, it is clearly seen from the characters of Malsawmi, Lalkhawthangi and Hmingi who do not care about the words of God and do not respect their parent’s advice and finally fall into the pitfall. The three women had a sexual relationship before formal marriage and conceived and were afraid to disclose it to others. Malsawmi died while she was trying to abort the baby, Lalkhawthangi did not marry to her son’s father and Hmingi never try to find a husband. Due to their immoral characters they did not find a suitable person to marry. Meanwhile, from the



characters of Thansangi, Vanlalremi, Thanhiri and Sangpuii, we can see that those who follow the words of God; respect and obey their parents and elders; and preserve their virginity and purity from different temptations, received blessings. Khawlkungi exposed the evils of having sex before formal marriage from these fictions. Khawlkungi portrayed the importance of obedience and faithfulness in these fictions.

Respect to parents and elders were found in Khawlkungi's fictions, and she placed it one of the most important things in her fictions to guide and motivate the young people to follow a moral way of life. It can be seen from the character and actions of Sangpuii and Tluanga in *Duhtak Sangpuii*, Vanlalremi and Malsawma in *Zawlpala Thlan Tlang* and Thanhiri in *Pasal Duhthlan* that obedience, respect of parents and elders are blessings.

Khawlkungi commonly used poetic justice expertly in her fictions. From the fiction of *Zawlpala Thlan Tlang*, the heroine Vanlalremi always maintain a good moral character and finally she was rewarded for her good moral character while Lalkhawthangi did not obey the words of God and she face hardship in her life time. In *Pasal Duhthlan*, the good character of Thanhiri brings her happiness and blessings while Malsawmi died for her immoral character. Thansangi and Sangpuii also finally got the one they love for their faithfulness and obey the words of God in *Sangi Rinawmna* and *Duhtak Sangpuii* respectively. What we clearly see in Khawlkungi's fiction is a comparison of good and bad characters, ends with virtue rewarded, vices punished. This means the good character should get rewarded and the bad characters are always punished. The main theme and philosophy of life in her fictions appeared prominently.

The importance of parents in bringing up their children in the right way from their childhood is also seen as a major force in Khawlkungi's fiction since children imitate their parents and family; and the importance of guiding children by word of God and the Bible since they are the leaders of tomorrow. From the characters of Vanlalremi in *Zawlpala Thlan Tlang*, Thanhiri in *Pasal Duhthlan*, Sangpuii in *Duhtak Sangpuii*, Thansangi in *Sangi*

*Rinawmna*, it can be seen that, they are all guided by their respective parents and grandparents from their childhood to obey the words of God and when they are grown up they do not forget the good advices and teachings. Khawlkungi wanted to guide family according to the words of God and it will prevent them from breaking the family. Through her fictions, she urged parents to guide their children from the words of God and the moral code of the society.

Women play a vital and complex role in most of Khawlkungi's fiction. As a woman writer, it may not be an exaggeration to say that she pays more attention to women than men. From all her novels, one can certainly conclude that Khawlkungi is profoundly concerned with the status of women, most particularly Mizo women within the society. In that sense, she can be considered a feminist but not like the feminists of post-modern society. In fact, she conveyed through all her novels the reward for virtue and leading an ethical life. When studying her fictions, at the end of the story women protagonists received blessings and prosperity. It was clear that when we look at the fictions of *Zawlpala Thlan Tlang*, *Duhtak Sangpuii*, *Pasal Duhthlan* and *Sangi Rinawmna*, Khawlkungi made rescue and deliverance for the women protagonists when they are in problematic situations. Her fictions depict many women characters, each of them having a distinctive, fighting spirit with sense of courage. It was a portrayal of ideal characters rather than the real life of the human being to show the importance of moral behaviors.

Khawlkungi focused on women and talked about the importance of finding a good partner; differences between luck and ill-fated and those who spends time voluptuously and carelessly results in difficulty in finding a good partner. Khawlkungi conveys the importance of choosing a right person to be married because after marriage it was difficult to make it right, which was clearly seen from the characters of Hmingi, Vanlalbela, Lalkhawthangi and Malsawmi in the fictions of *Duhtak Sangpuii*, *Zawlpala Thlan Tlang* and *Pasal Duhthlan*.

Khawlkungi stresses the importance of self-sufficiency in the selected works. In *Zawlpala Thlan Tlang*, Khawlkungi proclaims self-sufficiency from the character and actions of Vanlalremi. Vanlalremi tells about what she learned at the missionary's house to Malsawma, "After I become skilled from what I've learned, I'll not be living under the support of others" (42). After Vanlalremi became skilled from what she learned she continued stitching and sewing clothes. Wherever she was living, the owner of the house became prosperous because of the skills of her sewing clothes. While living in the house of her uncle Upa Kawla, they know how profitable Vanlalremi was. "They know that Vanlalremi had the skill of sewing cloth, she had no free time, if they had no the cost of sewing their clothes, some give a stick of firewood instead of money, some are going to the jhum field to do work, where as some can give money for the cost of sewing clothes, Vanlalremi was like the source of the money. She made the house very well-off (50). After Vanlalremi was married and lived at the house of Malsawma's parents, she made the house extremely comfortable just like in the house of her uncle Upa Kawla.

In *Duhtak Sangpuii*, the heroine Sangpuii did not want to marry Lianphunga for the sake of money to support the education of her siblings. She objects her mother's proposal to marry Lianphunga. She tells her mother that she has a job and can take care of her siblings in their education. In *Pasal Duhthlan*, Thanhliiri worked as a salesgirl at the market. She was looking after and taking care of her grandparents with her earning without the help of others. Likewise, when Malsawmi asked Lalthanmawia whether he had a wife or not, Lalthanmawia replied: "I am not in a position to get married. If we do not have enough money to get married, nothing can be seriously considered in this regard" (7). Lalthanmawia exactly knows that it was the duty of a man to be self-sufficient before marriage. To satisfy the needs of the family, Lalthanmawia knows that he should have a good earning.

Didactic literature is also clearly seen through Khawlkungi's fiction. Because her fictions were a moral kind of literature that try to teach moral conduct. It was rightly seen

from the fictions of *Zawlpala Thlan Tlang*, *Sangi Rinawmna*, *Duhtak Sangpuii* and *Pasal Duhthlan*. Khawlkungi brilliantly displayed importance of having good moral conduct from the actions and characters of these fictions. Those who follow the moral way will have a long happiness and those who acted immorally will be punished and faced difficulty. The characters who are mischievous and trouble makers continuously met fatal and drastic endings.

Khawlkungi has opened doors for women writers and also stands as a torchbearer in being a woman writer who holds a prominent status in the society which is patriarchal, Patri-local and patrilineal. Although written in Mizo language, this research has attempted translation works which was a Herculean task and a difficult journey. Education of women was an important part of the missions of the Christian missionaries to Mizoram. Women in all fields of life have progressed and occupied high ranks and status in the Mizo society. They're holding one of the most progressed and improved status in the society as compared to many other societies in the country. All these have enhanced and opened doors of opportunities for women to attain and avail the same status as men. In spite of many drawbacks, women in public and private spaces have evolved and take the leading role in every sphere of life. However, many themes running through the fictions revealed that women were also subjected to the ideals of patriarchy and were passive and silenced throughout their lives.

In the study of four fictions- *Zawlpala Thlan Tlang*, *Sangi Rinawmna*, *Duhtak Sangpuii* and *Pasal Duhthlan*, Khawlkungi brilliantly describes and expresses the importance of having moral conduct using the characters of the protagonists of each fiction as having good character and the other characters having bad and evil characters. If who follow a good moral conduct meets hardships or sufferings accidentally or intentionally, the author, Khawlkungi undoubtedly makes rescue or deliverance. While those who possess evil characters will receive downfall and hardship when they are alive, life becomes unpleasant for them in the future.

Therefore, the abiding themes and philosophies from Khawlkungi's fiction are that at the end of the day, a good heart is always rewarded handsomely with prosperity while a devious mind and bad countenance always leads to misfortune.

In conclusion, Khawlkungi was a moralist and the selected fictions which have been studied are remarkable and commendable for moral guidance. The function of moralist is to exhort and the aim of the moralist is to influence action. The essence of Khawlkungi as novelist in the work of fiction is not complete in itself but as a moralist she earnestly tries to extol morality in all her works and strive to that end wholeheartedly. It cannot be simply said that the selected works of Khawlkungi are instructive, that they teach moral lessons from the characters she portrayed as her characters act as teaching agencies- to instruct through fiction which is her chief purpose.

### Works Cited

Chandran, J. Russell. *Christian Ethics*. Delhi: Indian Society for Promoting Christian Knowledge(ISPCK), 1997.

Hinde, Robert, A. *Why Good is Good: The Sources of Morality*. London: Routledge, 2002.

Khawlkungi. *Zawlpala Thlan Tlang*. 3<sup>rd</sup> ed. Aizawl: Exodus Press, 2001.

---. *Duhtak Sangpuii*. Aizawl: L.T.L. Publications, 2007.

---. *Sangi Rinawmna*. Aizawl: The Synod Publication Board, 1978.

---. *Pasal Duhthlan*. 2<sup>nd</sup> ed. Aizawl: The Synod Publication Board, 1994.

## Bibliography

### Primary Sources:

Khawlkungi. *Sangi Rinawmna*. Aizawl: The Synod Publication Board, 1978.

---. *Zawlpala Thlan Tlang*. 3<sup>rd</sup> ed. Aizawl: Exodus Press, 2001.

---. *Duhtak Sangpuui*. Aizawl: L.T.L.Publications, 2007.

---. *Pasal Duhthlan*. Aizawl: 2<sup>nd</sup>ed. The Synod Publication Board, 1994.

### Secondary Sources:

Abrams, M.H. & Geoffrey Galt Harpam. *A Glossary of Literary Terms*. 11<sup>th</sup> ed. Delhi: Cengage Learning India Private Limited, 2016.

Abraham, Jacob. *A Handbook of Literary Terms*. New Delhi: Kalyani Publishers, 2004.

Audi, Robert. *Moral Perception*. USA: Princeton University Press, 2013.

Austen, Jane. *Pride and Prejudice*. England: Penguin Books, 1996.

Barrow, Robin. *An Introduction to Moral Philosophy and Moral Education*. New York: Routledge, 2007.

Beach, Waldo and Richards Niebuhr. editors. *Christian Ethics*. New York: The Ronald Press Co., 1955.

Beauchamp, Tom L. *Philosophical Ethics: An Introduction to Moral Philosophy*. 3<sup>rd</sup> ed. Boston: McGraw-Hill Companies, 2001.

Bhagat, Chetan. *2 States*. New Delhi: Rupa Publications India Pvt. Ltd., 2009.

Birch, Bruce C. and Larry L. Rasmussen. *Bible and Ethics in the Christian Life*. Minneapolis: Augsburg Publishing House, 1976.

Blackburn, Simon. *Ethics: A Very Short Introduction*. Oxford: Oxford University Press, 2001.

Bora, Panchami Bhattacharyya. "Applied Ethics: A New Dimension". *Moral Philosophy: Contemporary Perspectives*. editor. Chandrakanta Sharma. 2<sup>nd</sup> ed. Guwahati: EBH Publishers, 2011.

Brooks, Thom. editor. *Ethics and Moral Philosophy*. Netherlands: Koninklijke Brill NV, Leiden, 2011.

Browing, Don S. *Christian Ethics and the Moral Psychologies*. Michigan: William B. Eerdmans Publishing Company, 2006.

Calhoun, Cheshire. *Moral Aims*. Oxford: Oxford University Press, 2016.

*Cambridge Advanced Learner's Dictionary*. editor. Colin McIntosh. 4<sup>th</sup> ed. New Delhi: Cambridge University Press, 2013.

Chandran, J. Russell. *Christian Ethics*. Delhi: Indian Society for Promoting Christian Knowledge(ISPCK), 1997.

Chapman and Clark. *Mizo Miracles*. Madras: The Christian Literature Society, 1968.

Chaudhury, Ivy & Shukla Saha. et.al., *Indian Women Novelists In English*. New Delhi: Pankaj Kumar Mishra for Supriya Books, 2011.

*Collins English Dictionary*. Reprint. Great Britain: HarperCollins, 2009.

Colney, Rualkhuma. *Ziak Mite Chanchin*. Aizawl: Mizo Writer's Association, 2002.

Cuddon, J.A. *Dictionary of Literary Terms & Literary Theory*, 5<sup>th</sup> ed. Great Britain: Penguin Group, 2014.

Curran, Charles E. *The Development of Moral Theology*. Washington DC: Georgetown University Press, 1995.



- Currie, Gregory. *The Nature of Fiction*. Reprint. New York: Cambridge University Press, 1993.
- Dahrawka, P.S. *Mizo Thawnthu*. 5<sup>th</sup> ed. Aizawl: Thankhumi, 2008.
- Darchhawna. "Mizo Culture leh Kristianna". *Pi Pu Zun Zam: Hla leh Culture Zirna*. Aizawl: Archives Committee, Govt. Hrangbana College, 2008.
- Darwall, Stephen. *The Second-person Standpoint: Morality, Respect, and Accountability*. Cambridge: Harvard University Press, 2005.
- Devaraja, N.K. *Philosophy, Religion and Culture*. Delhi: Sundarlal Jain for Motilal Banarsidass, 1974.
- Dixon, Thomas. *Science and Religion: A Very Short Introduction*. Oxford: Oxford University Press, 2008.
- Dostoyevsky, Fyodes. *The Brothers Karamazov*. New Delhi: General Press, 2019.
- Dreier, James. editor. *Contemporary Debates in Moral Theory*. United Kingdom: Blackwell Publishing Ltd., 2006.
- Dokhuma, James. *Hmanlai Mizo Kalphung*. 4<sup>th</sup> ed. Aizawl: Gilzom Offset, 2014.
- . *Tumpangchal Nge Saithangpuii*. 4<sup>th</sup> ed. Aizawl: The Author, 1996.
- Donagan, Alan. *The Theory of Morality*. Chicago: University of Chicago Press, 1979.
- Dyzenhaus, David & Arthur Ripsteins. et.al., *Law and Morality: Readings in Legal Philosophy*. 2<sup>nd</sup> ed. Toronto: University of Toronto Press Incorporated, 2001.
- Ferguson, John. *Moral Values in the Ancient World*. Vol. 3. New York: Routledge, 2017.
- Fletcher, Joseph. *Situation Ethics-The New Morality*. London: SCM Press, 1966.
- Foster, E.M. *Aspects of the Novels*. New Delhi: Atlantic Publishers, 2004.

Frankena, William K. *Ethics*. University of Michigan: Prentice Hall of India Pvt Ltd., New Delhi. 1997.

Gert, Bernard. *Morality: Its Nature and Justification*. Oxford: Oxford University Press, 2005.

Gibbard, Allan. *Wise Choices, Apt Feelings*. Cambridge: Harvard University Press, 1990.

Habermas, Jurgen. *Moral Consciousness and Communicative Action*. Cambridge, MA: MIT Press, 1995.

Hare, R.M. *Freedom and Reason*. New York: Oxford University Press, 1963.

Hauhnar, Lalawmpuia. *A Sahal Khai*. Aizawl: H. Haubuanga, 2008.

Hare, R.M. *Essays on the Moral Concepts*. London: The Macmillan Press Ltd., 1972.

Harman, Gilbert. *The Nature of Morality: An Introduction to Ethics*. New York: Oxford University Press, 1977.

Hinde, Robert, A. *Why Good is Good: The Sources of Morality*. London: Routledge, 2002.

*"History of Mizo Literature"*. Aizawl: Department of Mizo, Mizoram University, 2013.

Hobbes, Thomas 1660. *Leviathan*. editor. Edwin Curly. Indianapolis: Hackett Publishing Company, 1994.

Holmes, Arthur F. *Ethics: Approaching Moral Decisions*. 2<sup>nd</sup> ed. Illinois: InterVarsity Press, 2007.

Hudson, William Henry. *An Introduction to the Study of Literature*. Reprint. New Delhi: Kalyani Publishers, 1997.

Hugo, Victor. *Les Miserables*. London: Hurst and Blackett Publishers, 1862.

Jain, R.P. *Christianity & Ethics*. New Delhi: Mahaveer & Sons, 2011.

John, Finnis. *Natural Law and Natural Rights*. Oxford: Oxford University Press, 1980.

- Joseph, J.D. *World Famous Proverbs*. Mumbai: Rajesh M. Sheth, 2004.
- Joyce, Richard. *The Evolution of Morality*. Massachusetts: Massachusetts Institute of Technology, 2006.
- Khawlhiring, Siamkima. *Zalenna Ram*. 3<sup>rd</sup> ed. Aizawl: M.C. Lalrinthanga, 2002.
- Khawlkungi. *Rammawi Kalkawng leh Duhtak Sangpuii*. Aizawl: L.T.L. Publications. 2014.
- . *Sangi Rinawmna*. Aizawl: The Synod Publication Board, 1978.
- . *Zawlpala Thlan Tlang*. 3<sup>rd</sup> ed. Aizawl: Exodus Press, 2001.
- . *Duhtak Sangpuii*. Aizawl: L.T.L.Publications, 2007.
- . *Pasal Duhthlan*. 2<sup>nd</sup> ed. Aizawl: The Synod Publication Board, 1994.
- Khenglawt, T. *Mihring Mizia Leh Nun Hlawhtlinna*. Aizawl: L.C. Press. 2001.
- Khiangte, Laltluangliana. *Khawlkungi leh a Kutchhuak*. Aizawl: L.T.L.Publications, 2007.
- . *Mizo Drama*. New Delhi: Mrs. Rani Kapoor, 1993.
- . *Mizos of North East India*. Aizawl: L.T.L. Publications, 2008.
- . editor. *A Study of Mizo Novel*. New Delhi: Rev. Dr. Ashish Amos, 2014.
- . editor. *Mizo Novel Platinum (1936-2011) National Seminar cum Workshop Hand Book*.  
2011
- . editor. *Biakliana Robawm*. Aizawl: L.T.L. Publications, 2007.
- Khuma, Capt C. *Maymyo Sanapui*. Rangoon: Union Press, 1961.
- Kipgen, Mangkhosat. *Christianity and Mizo Culture*. Jorhat: The Mizo Theological Conference, 1996.

- Kuusela, Oskari. *Key Terms in Ethics*. New Delhi: Bloomsbury Publishing India Pvt. Ltd., 2017.
- Laldinpuii, K. *Mizo Chin Dan Thenkhat*. Aizawl: Tribal Research Institute, Art & Culture Department. 2013.
- Lalfakawmi, F. “*A Psychoanalytical Study of Selected Mizo Novels*”. Doctoral Thesis. Mizoram University of India, 2014.
- Lallungmuana, H. *Ram Leh I Tan Chauh*. Aizawl: G.M. Printing Press. 1998.
- Lalrinawma, V.S. *Mizo Ethos: Changes and Challenges*. Aizawl: Mizoram Publication Board, 2005.
- Lalruanga, Dr. *Mizo Thawnthu Zirzauna*. Aizawl: Zomi Book Agency. 2002.
- Lalthangliana, B. *Mizo Novel lo chhuah tan dan leh hmasawn zel thu*. Aizawl: Hrangbana College, 1987.
- . *Mizo Novel (Golden Jubilee 1937-87) Souvenir*. Aizawl: Hrangbana College, 1987.
- . *A brief History and Culture of Mizo*. Aizawl: Mizoram Publication Board, 2014.
- . *Kaphleia leh C. Thuamluaia Hnuhma*. 2<sup>nd</sup> ed. Aizawl: B. Lalthangliana, 2006.
- . *Mizo Novel*. Aizawl: Hrangbana College, 1987.
- . *Mizo Literature*. Aizawl: M.C. Lalrinthanga, 2004.
- . *Ka Lungkham*. Aizawl: M.C. Lalrinthanga, 1999.
- . *Mizo Chanchin*. 2<sup>nd</sup> ed. Aizawl: Gilzom Offset, 2016.
- . *Zotui (Studies in Mizo Literature, Language, Culture, History and Criticism)*. Aizawl: M.C. Lalrinthanga, 2006.

- Laltlankima, C (Translator). *Doctor Faustus* by Marlow, Christopher. Aizawl: L.T.L. Publications, 1993.
- Lalsiama. *Tlanthangi leh Lianhnuna*. 2<sup>nd</sup> ed. R. Lalrawna, 2018.
- Lalzuithanga. *Phira leh Ngurthanpari*. 4<sup>th</sup> ed. Aizawl: Gilgal Press, 2004.
- . *Thlahrang*. Aizawl: 3<sup>rd</sup> ed. Gilgal Press, 1997.
- Lalzuithanga, F. *Kawlawm Dawthei (Essays in Criticism)*. Aizawl: Author, 2016.
- Lawmsanga. *Theology of Mission: Postcolonial Perspective*. Kolkata: Lalmuanpuui, 2016.
- Lee, Harper. *To Kill a Mockingbird*. London: Arrow Books. 2015.
- Lianhmingthanga, Rev. C. *Kristian Nun Dan Tha*. Aizawl: The Synod Literature & Publication Board, 2008.
- Lianhmingthanga. *Material Culture of the Mizo*. Calcutta: FIRMA KLM PRIVTE LIMITED, 1998.
- Liannengi, P. 2<sup>nd</sup> ed. *The Pastor's Wife in Mizoram and for Christian Mothers*, Aizawl: The Author, 1994.
- Long, D. Stephen. *Christian Ethics: A Very Short Introduction*. United States: Oxford University Press, 2010.
- Lorraine, James Herbert. *Dictionary of the Lushai Language*. 4<sup>th</sup> ed. Culcutta: The Asiatic Society, 2008.
- Lusby, F. Stanley. editor. "Morality and Religion", *Encyclopedia of Religion*, Vol. 10, Mircea Eliade. New York: Macmillan Publishing Company, 1987.
- Mabry, Hunter P. editor. *Christian Ethics-An Introductory Reader*. Trivandrum: Indian Theological Library Senate of Serampore College, 1987.

Mackenzie, John S. *A Manual of Ethics*. New York: Cosimo Classics, 2005.

Laltlankima, C (Translator). *Doctor Faustus* by Marlow, Christopher. Aizawl: L.T.L. Publications, 1993.

McIntosh, Colin. editor. *Cambridge Advanced Learner's Dictionary*. 4<sup>th</sup> ed. India: Thomson Press India Ltd., 2016

Mill, John Stuart. *Utilitarianism*. editor. G. Sher. Indianapolis: Hackett Publishing Company, 2002.

Mitchell, Basil. *Morality: Religious and Secular*. New York: Oxford University Press, 1980.

“*Mizo Thawnthu Thlirzauna*”. Aizawl: Archive Committee, Govt. Hrangbana College, 2014.

Ngente, Lalrammawia. *Rintei Zunleng*. Aizawl: Mrs. H.C. Lalṭhasangi. 2009.

---. *Dan Rual Loh Hmangaihna*. Aizawl: Mrs. H.C. Lalṭhasangi. 2008.

---. *Tleirawlte Ro Bawm*. Aizawl: The Synod Literature & Publication Board, 2015.

Norfolk, Sherry & Bobby. *The Moral of the Story*. Atlanta: August House Publisher, 1999.

*Obituary Pamphlet* of Khawlkungi, on 26<sup>th</sup> March, 2015.

Parry, N.E. *A Monograph on Lushai Customs and Ceremonies*. Aizawl: Tribal Research Institute Mizoram, 1976.

Pa, Zikpuii. *Lungrualna Tlang*. 2<sup>nd</sup> ed. Aizawl: MCL. Publications. 1999.

Petrazycki, Leon. *Law and Morality*. New York: Routledge, 2017.

“*Pi Pu Zun Zam: Mizo Hla leh Culture Zirna*” Aizawl: Archives Committee, Govt. Hrangbana College, 2008.

Rachels, James. *The Elements of Moral Philosophy*, editor. Stuart Rachels. 7<sup>th</sup> ed. New York: The McGraw-Hill Companies, Inc., 2012.

- Ralte, Lal̄hahluna. *Puitlin Lam Panin (Tleirawl Inkhawm Kaihhraina)*. Aizawl: Synod Literature & Publication Board, 2009.
- Rathod, Ranjit Singh G. *Morality and Approaches to Literary Criticism*. New Delhi: Swastic Publications, 2017.
- Remkunga. *Mizo Pi Pute*. Aizawl: Nazareth Press, 1980.
- Renthlei, Darchuailova, *Tlang Thawveng*. Aizawl: Gilzom Offset, 2009.
- . *Zawlpala Thlan Tlangah (Chhui Zauna)*. Aizawl: Renthlei Brothers, 1989.
- Renthlei, Nununa. *Utopian Fiction of Mizo*. Aizawl: Lengchhawn Press, 2016
- Roy, Arundhati. *The God of Small Things*. New Delhi: Penguin Book, 2002
- Sailo, L.Z. *Runlum Nuthai*. Aizawl: Author, 2002.
- Sanyal, Jagadiswar. *Guide to Ethics*. Reprint. Calcutta: Arun Purkayastha Sribhumi Publishing Company, 2001.
- Schneewind, J.B. *Essays on the History of Moral Philosophy*. Oxford: Oxford University Press, 2010.
- Scott James, R.A. *The Making of Literature*. Reprint. New Delhi: Kalyani Publishers, 2007.
- “*Seminar & Important Papers*”. Tribal Research Institute, Art & Culture Department. Aizawl: Tribal Research Institute, Government of Mizoram, 2008.
- Sengupta, P.B. *Handbook of Social Philosophy*. Calcutta: Banerjee Publishers, 1965.
- Shakespear, J. *The Lushei-Kuki Clans*. London: Macmillan and Co. Limited, St. Martin Street, 1912.
- Shakespeare, William. *The Complete Works*. Mumbai: Wilco Publishing House, 2010.

- Sharma, Chandrakanta. editor. *Moral Philosophy: Contemporary Perspectives*. 2<sup>nd</sup> ed. Guwahati: EBH Publishers, 2012.
- Sinclair, John. *Collins Cobuild English Language Dictionary*. William Collins Sons and Ltd., Glasgow, 1987.
- Sinha, Hari Mohan. *Legal Dictionary*. Reprint. Pioneer Books, 1997.
- Sinha, Jadunath. *A Manual of Ethics*. Kolkata: New Central Book Agency (P) Ltd., 2018.
- Stephen, M. *Introducing Christian Ethics*. Delhi: Rev. Ashish Amos of Indian Society for Promoting Christian Knowledge(ISPCK), 2003.
- Thanmawia, R.L. *Mizo Values*. Aizawl: Din Din Heaven, 2011.
- . *Mizo Hnahthlak Thawnthu, Vol-3*. Aizawl: Din Din Heaven. 2012.
- Thiroux, Jacques P. *Ethics, Theory and Practice*. Glencoe Publishing Co. Inc, Encino, California, 1977.
- Thomas, George. *Christian Ethical and Moral Theology*. New York: Scribners, 1955.
- Vanlallawma, C. *Mizo Hnam Puipate*. Aizawl: M.C.Lalrinthanga, 1994.
- Vanlalrawna, Anthony. *Hmunnuam Val A Kang Lo*. Aizawl: Author, 2009.
- Vannghaka, K.C, editor. *Mizo Novel Zirchianna*. Aizawl: Lengchhawn Offset, 2015.
- . *Influence of Christianity in Mizo Fiction*. New Delhi: Rev. Dr. Ashish Amos, 2015.
- . *Literature Zungzam*. Aizawl: Vanhlupuii, 2014.
- Wallace, G & A.D.M. Walker. *The Definition of Morality*. Great Britain: Methuen & Co. Ltd., 1970.
- Ward, Keith. *Morality, Autonomy and God*. London: Oneworld Publications Ltd., 2013.



Warmock, G. *Contemporary Moral Philosophy*. London: Macmillan and Company Limited, 1967.

White, E. James. editor. *Contemporary Moral Problems*. New York: West Publishing Company, 1994.

Whiteley, C.H. "On Defining Moral". *The Definition of Morality*. Wallace, G & A.D.M. Walker, et al. editors. London & Southampton: The Camelot Press Ltd., 1970.

Williams, Bernard. *Morality*. Cambridge: Cambridge University Press, 1972.

Womer, Jan L. *Morality and Ethics in Early Christianity*. Trans. & ed. Philadelphia: Fortress Press, 1987.

Wommack, Andrew. *Christian Philosophy*. Chennai: Andrew Wommack Ministries, 2012.

Wringe, Colin. *Moral Education: Beyond the Teaching of Right and Wrong*. Netherlands: Springer, 2006.

Yeager, Leland B. *Ethics as Social Science: The Moral Philosophy of Social Cooperation*. Great Britain: Edward Elgar Publishing Limited, 2001

Zaihmingthanga. *The History of Christianity in Mizoram (1944-1994)*. 2<sup>nd</sup> ed. Aizawl: Lengchhawn Press, 2016.

Zawla, K. *Mizo Pi Pute Leh An Thlahte Chanchin*. 5<sup>th</sup> ed. Aizawl: Lalnipuii, 2011.

---. *Rin Aia Mak*. Aizawl: Milan Press. 1984.

"Zopui: *Studies in Mizo Identity & Literature*". Aizawl: Archives Cimmittee, Govt. Hrangbana College, 2011.

Zoramdinthara. *Mizo Fiction: Emergence and Development*. New Delhi: Ruby Press & Co. 2013.

“*Zu In Mizo Society: Past and Present*”. Aizawl: Directorate of Education. Tribal Research Institute, 1983.

### **Journals**

Dokhuma, J. *Tlawmngaihna*. Aizawl: Meichher, Vol. XI, No. 11, 1976. p-9.

Laltlankimi, Esther. “Morality of the Mizo: Then and Now”. *Historical Journal Mizoram*. Vol. XX. Aizawl: Mizo History Association, 2019. p-132.

Sangkima. “Christian Response to the Emerging Socio-Political Situation from Mizoram Perspective”. *Historical Journal Mizoram*. Vol. XX. Aizawl: Mizo History Association, 2019. p- 19.

Vanrammawii. “Oral Tradition as a Source of Pre-Colonial Hmar History”. *Historical Journal Mizoram*. Vol. XIX. Aizawl: Mizo History Association, 2018. p-31.

### **Electronic Sources**

A Person of Moral Character – Everyday Health

<https://www.everyday.com>. Accessed on 4<sup>th</sup> Dec, 2019.

Bernardo, Karen. Characterisation and Types of Characters

[http://www.patkarvardecollege.edu.in/studymaterialpdf/3FY\\_English\\_Unit%201\\_Sem%201\\_English%200pt.%20Concepts.pdf](http://www.patkarvardecollege.edu.in/studymaterialpdf/3FY_English_Unit%201_Sem%201_English%200pt.%20Concepts.pdf). Accessed on 21<sup>st</sup> August, 2020.

Binary opposition/ Definition of Binary opposition at Dictionary.com

<https://www.dictionary.com> Accessed 29 March 2020.

“Definition of Moral”

<https://literarydevices.net/moral/> Accessed 10 July 2021

“Definition of Morality”, Philosophy,

<https://www.allaboutphilosophy.org/definition-of-morality-faq.htm> Accessed 16 May 2019

“Difference between Ethics and Morality”

<http://www.buzzle.com/articles/difference-between-ethics-and-morality.html>

Accessed on 27 May, 2020

Friendship Dynamics |What is The Real Definition Of A True Friend?

<https://www.betterhelp.com>general> Accessed 3<sup>rd</sup> June 2021

How to Improve Your Self-Control

[https://www.verywellmind.com> ps...](https://www.verywellmind.com>ps...) Accessed 14th June 2021

Interracial Marriage-IResearchNet

<http://psychology.iresearchnet.com/counseling-psychology/multicultural-counseling/interracial-marriage/> Accessed on 20<sup>th</sup> Aug. 2020

Law and Morality/SpringerLink

[https://link.springer.com/chapter/10.1007/978-3-319-49496-8\\_3](https://link.springer.com/chapter/10.1007/978-3-319-49496-8_3)

Accessed 4 June 2020

Literature and Morality

<https://isi.org/modern-age/literature-and-morality>

Accessed on 13<sup>th</sup> July, 2021

Meaning of Immoral Character

<https://www.dictionary.com> Accessed on 4<sup>th</sup> Dec.2019

MISSION and ROLE | NARCOTICS CONTROL DEPARTMENT

<https://www.ncd.mhlw.go.jp/shimei> Accessed on 14<sup>th</sup> 7, 2020

Mother's role as a teacher in different stages of a child's life – India Today

<https://www.indiatoday.in/story> Accessed 15<sup>th</sup> August 2021

“Role of Parents in Child Development”

<https://parenting.firstcry.com/articles> Accessed 9<sup>th</sup> August 2021.

Sex Before Marriage, Damaging Effects – Modern Ghana

<https://www.modernghana.com>> ... Accessed on 7<sup>th</sup> July 2020

Perle. Stephen M, “Morality and Ethics: An Introduction”,

<http://www.dyamicchiropractic.com/mpacms/dc/article.phd?id=46121>

Accessed 26 May, 2020.

“The Definition of Morality”

<https://www.stanford.library.sydney.edu.au/archives/sum2002/entries/morality-definition/> Accessed on 29 May, 2020

“The Definition of Morality”, Stanford Encyclopedia of Philosophy

[www.horizons-2000.org/world\\_and\\_being/realization/being-elements/Stanford/the-definition-of-morality.html](http://www.horizons-2000.org/world_and_being/realization/being-elements/Stanford/the-definition-of-morality.html) Accessed 14 October 2018

The Definition of Morality (Stanford Encyclopedia of Philosophy)

<https://plato.Stanford.edu/entries/morality-definition> Accessed 14 October 2018

The Importance of Humility|Gloveworx

<https://www.gloveworx.com>blog> Accessed on 29<sup>th</sup> June 2020

The Nature of Morality

<https://www.pearsonhighered.com/assets/samplechapter/0/2/0/5/0205053149/pdf>

Accessed on 17<sup>th</sup> Jan. 2019

The Nature of Morality by Lester A. Kirkendall

<https://www.pearsonhighered.com/assets/samplechapter/0/2/0/5/0205053149/pdf>

Accessed on 17<sup>th</sup> Jan 2019

“The Nature of Morality and Moral Theories”

<http://home.sandiego.edu/~baber/gender/Moral Theories.html>.

Accessed 7 March 2019

The Relation between Law and Morality by Emima Alistar

[https://papers.ssrn.com/soB/papers.cfm?abstract\\_id+3388103](https://papers.ssrn.com/soB/papers.cfm?abstract_id+3388103)

Accessed 4<sup>th</sup> June 2020

11 Insightful Characteristics of Selfish People – Minimalistic Made Simple

<https://www.minimalismmadesimple.com>> ... Accessed on 31<sup>st</sup> September, 2021.

What is Christian Ethics?/A Guide to Ethics – St. Olaf Pages

<http://pages.stolaf.edu.Christian-thics.What-is-Christian-ethics>

Accessed 3<sup>rd</sup> April 2020

What is Morality? – Definition & Characteristics,

<https://study.com/academy/lesson/what-is-morality-definition-characteristics.html>

[Accessed 23 April 2019](#)

“What is the definition of moral norms?”

<https://www.quora.com/What-is-the-definition-of-moral-norms>

Accessed 25th April 2019

What is moral character?

<https://fivebooks.com/best-books/moral-character-christian-miller/>

Accessed 7<sup>th</sup> May 2021

Why is a mother’s love so unconditional? – Quora

<https://www.quora.com/Why-is-a-...> Accessed on 8<sup>th</sup> June, 2021.

### **Personal Interview**

Interview with Chhuankimi(sister of Khawlkungi)

16.5. 2019. 8:00 PM

**BIO-DATA**

**Name** : Sangrozami  
**Father's name** : Chhuna  
**Mother's name** : C. Lalpari  
**Address** : H/No- K-45, Republic, Hmar Veng, Aizawl-796001  
**Mobile No.** : 8729865680

**Education Qualification:**

Qualification	Year of passing	Board/ University	Division/ Grade	Percentage
HSLC	1990	MBSE	III	43.34
HSSLC	1993	NEHU	II	49.23
B.A	1996	NEHU	SP	39.5
M.A	1998	NEHU	II	54.88

YEAR	PRESENTED & PARTICIPATION AT CONFERENCE/SEMINAR/WORKSHOP	ORGANISERS
<b>2016</b>		
	Participated on State level ' <i>Symposium on Usage of Mizo Language</i> ' on 27 <sup>th</sup> April, 2016 at Aizawl	Organised by Mizo Academy of Letters
	Participated at two days <i>National Seminar on Creative Writings</i> on 16 <sup>th</sup> and 17 <sup>th</sup> November, 2016 at Mizoram University	Dept. of Mizo, Mizoram University
	Participated in the Refresher Course on <i>Languages</i> held from 1 <sup>st</sup> – 21 <sup>st</sup> , November, 2016 at Mizoram University	UGC Sponsored at Mizoram University
	Coordinator at the ' <i>Seminar on Domestic Violence</i> ' on 4 <sup>th</sup> November, 2016 at Govt. J. Thankima College	Organised by Govt. J. Thankima College
	Participated in RUSA sponsored Seminar on ' <i>Protection of Women from the Domestic Violence</i> ' on 4 <sup>th</sup> November, 2016 at Govt. J. Thankima College	Organised by Women Committee of Govt. J. Thankima College
	Chairperson in the Seminar on Life Skills Education on ' <i>Promoting Life Skills Education in Sex Education</i> ' on 28 <sup>th</sup> October, 2016 at Govt. J. Thankima College	Organised by Women Committee of Govt. J. Thankima College
	Chairperson in the Seminar on ' <i>Women's Right under Indian Penal Code (IPC)</i> ' on 17 <sup>th</sup> October, 2016 at Govt. J. Thankima College	Organised by Women Committee of Govt. J. Thankima College

	Moderator at ' <i>Seminar on Sex Education</i> ' on 28 <sup>th</sup> October, 2016 at Govt. J. Thankima College	Organised by Govt. J. Thankima College
<b>2017</b>	Presented paper on State level seminar on <i>Rethinking Mizo Orality: Approaches and Prospect</i> at Khawzawl on 31 <sup>st</sup> March, 2017	Jointly organised by Dept. of Mizo, Pachhunga University College & Dept. of Mizo, Govt. Khawzawl College
	Attended the <i>UGC Sponsored Short Term Training on Capacity Building through ICT</i> on 6 <sup>th</sup> – 10 <sup>th</sup> March, 2017 at Govt. J. Thankima College	Organised by Govt. J. Thankima College
	Participated at <i>Three Day National Seminar on Writing in Mizo Manuscripts</i> at Synod Conference Centre during 1 <sup>st</sup> – 3 <sup>rd</sup> November, 2017 by National Mission for Manuscripts, Indira Gandhi National Centre for Arts, New Delhi	Department of Mizo. Mizoram University
	Participated on <i>National Seminar on Prose Writing</i> at Pachhunga University College & Synod Conference Centre on 25 <sup>th</sup> – 26 <sup>th</sup> September, 2017	Organised by Dept. of Mizo, Mizoram University in collaboration with All India Tribal Literary Forum & Ramnika Foundation, New Delhi
	Participated at ' <i>One Day Workshop on Teaching Methodology</i> ' at Govt. J. Thankima College on 19 <sup>th</sup> July, 2017	Organised by Internal Quality Assurance Cell & College Academic and Teaching Learning Monitoring Committee, Govt. J. Thankima College
	Participated at ' <i>One Day Workshop on Data Operation</i> ' at Govt. J. Thankima College on 28 <sup>th</sup> July, 2017	Organised by Internal Quality Assurance Cell & Admission & Examination Committee, Govt. J. Thankima College
	Participated in the State Level Workshop on <i>Research Methodology and Monitoring of Research Projects</i> at Pachhunga University College on 11 <sup>th</sup> August, 2017	Organised by Project Committee, Pachhunga University College, Aizawl
	Moderator at the ' <i>Seminar on Sexual Harassment of Women at Work Place</i> ' at Govt. J. Thankima College on 12 <sup>th</sup> September, 2017	Organised by Women Committee of Govt. J. Thankima College
<b>2018</b>	Presented paper on ' <i>National Level Seminar on Mizo Folklore</i> ' by Mizo Dept., Govt. Aizawl College on 27 <sup>th</sup> February, 2018	Organised by Mizo Dept., Govt Aizawl College with RUSA
	Participated in ' <i>Self Defence Training Cum Demonstration for Women</i> ' at Govt. J. Thankima College on 28 <sup>th</sup> March 2018	Organised by Women Committee, Govt. J. Thankima College & Mizoram Amateur Taekwondo Association (MATA)
	Participated in ' <i>Defence Practices for Women with Legal Aids Services</i> ' at Govt. J. Thankima	Organised by Women Committee of Govt. J.



	College on 16 <sup>th</sup> April, 2018	Thankima College
	Participated in the XXXVIII Annual Conference cum Seminar of Mizo History Association on <i>Issues in Contemporary Mizo Society</i> at Govt. Aizawl North College on 27 <sup>th</sup> – 28 <sup>th</sup> September, 2018	Organised by Mizo History Association, Mizoram
	Participated in ‘ <i>State Level Seminar on Nationalism in Mizo Literature</i> ’ on 25 <sup>th</sup> October, 2018 at Aizawl	Organised by Mizo Academy of Letters (MAL)
	Presented paper on <i>Full Day International Seminar on Mizo Language</i> at Pachhunga University College on 10 <sup>th</sup> August, 2018	Organised by Mizo Department, St. Xavier’s College, Lengpui
	Participated in UGC sponsored <i>One Week Course on MOOCs, e-Content Development and Open Educational Resources</i> at Mizoram University during 22 <sup>nd</sup> – 27 <sup>th</sup> , 2018	Organised by Mizoram University
<b>2019</b>	Participated in <i>IQAC Review Meeting cum One Day Workshop on NAAC-SSR(New Format)</i> at Govt. J. Thankima College on 29 <sup>th</sup> April, 2019	Organised by IQAC, Govt. J. Thankima College
	Presented paper on <i>State Level One Day Workshop on ‘Research Methodology and Research Paper Writing’</i> at Govt. J. Thankima College on 20 <sup>th</sup> June, 2019	Organised by Internal Quality Assurance Cell, Govt. J. Thankima College
<b>2020</b>	Presented paper on <i>Two-Day International Seminar on The Works and Contributions of Hrawva &amp; Lalmama to Mizo Literature</i> at Govt. Aizawl North College during 4 <sup>th</sup> – 5 <sup>th</sup> March, 2020	Organised by Mizo Dept., Govt. Aizawl North College
	Participated in <i>One Day Workshop on Research Methodology</i> at Govt. J. Thankima College on 17 <sup>th</sup> July, 2020	Organised by Research & Consultancy Committee, Govt. J. Thankima College
	Presented paper on <i>One Week Webiner on Mizo Ṭawng leh Thuhlaril</i> on 7 <sup>th</sup> – 11 <sup>th</sup> , 2020	Organised by Mizo Dept., Govt. Serchhip College
	Presented paper on <i>One Day National Seminar on Mizo Fiction: ‘A Study of Mizo Fiction’</i> on 20 <sup>th</sup> November, 2020 at Synod Conference Centre, Aizawl	Organised by Mizo Dept., Govt. Khawzawl College & Mizo Folklore Society (MFS) Aizawl
	Participated in <i>One Day International Seminar on Recent Trends in International Relations: From a Global South Perspective</i> on 5 <sup>th</sup> September, 2020	Organised by Research & Extension Cell, Govt. Johnson College
	Attended <i>First International Mizo Poetry Festival</i> on 14 <sup>th</sup> – 18 <sup>th</sup> December, 2020	Organised by Mizo Poetry Society(MIPOTY), Mizo Zaimi Inzawmkhawm(MZI) and Dept. of Mizo, Mizoram University
	Attending Webiner Seminar on <i>Revisiting Rambuai: Its Impact on the Mizo Culture, Society and Literature</i> on 12 <sup>th</sup> June, 2020	Organised by Dept. of Mizo, Mizoram University
	Participated in <i>National Webiner on Disentangling the Relationship between Gender</i>	Organised by Dept. of

	<i>and Work-Family Conflict: A New Paradigm for the 21<sup>st</sup> Century</i> on 21 <sup>st</sup> September, 2020	English, Govt. Johnson College
	Participated in <i>State Level Webiner Seminar on Literary Criticism in Mizo Literature</i> on 28 <sup>th</sup> September, 2020	Organised by Dept. of Mizo, Khawzawl College
	Participated in the <i>National Webiner on Culture and Identity</i> on 25 <sup>th</sup> September, 2020	Organised by Dept. of English, Govt. Johnson College
	Participated in <i>Five Day International Webiner on 'A Critical Study of Mizo Rap Music'</i> on 29 <sup>th</sup> -2 <sup>nd</sup> November, 2020	Organised by Literature Club, Govt. Hrangbana College
	Participated in <i>One Week International Webiner on Mizo Identity</i> on 3 <sup>rd</sup> -10 <sup>th</sup> November, 2020	Organised by Govt. Aizawl North College; Govt. Khawzawl College; St. Xavier's College; Mizoram Christian College & ICFAI University, Mizoram
	Attended One Day National Webiner on ' <i>Literary Culture in North East India</i> ' on 31 <sup>st</sup> October, 2020	Organised by Dept. of English, Govt. Zawlnuam College
	Attended <i>Five Day International Workshop on Contemporary Mizo Poetry</i> during 16 <sup>th</sup> - 20 <sup>th</sup> November, 2020	Organised by Literature Club, Govt. Hrangbana College with Dept. of English and Mizo, Govt. Hrangbana College
	Attended <i>Five Day National Webiner on Drama</i> during 8 <sup>th</sup> -12 <sup>th</sup> December, 2020	Organised by Literature Club and Dept. of Mizo, Govt. Aizawl College
	Attended <i>International Webiner- Ethnicity in South Asia: Special Reference to Mizo Identity, Culture and Literature</i> on 25 <sup>th</sup> -27 <sup>th</sup> , 2020	Organised by IQAC with Dept. of Political Science, History & English, Govt. T. Romana College
	Attended <i>Five Day National Webiner on Promoting Mizo Literature and its Significance</i> on 9 <sup>th</sup> -13 <sup>th</sup> October, 2020	Organised by Dept. of Mizo, Govt. Hnahthial College
2021	Participated in <i>One Day International Workshop on Digital Branding and Employability</i> on 26 <sup>th</sup> July, 2021	Organised by Research & Consultancy Committee, Govt. J. Thankima College
	Participated in <i>International Webinar of Re-reading the Dynamics of Mizo Literature: The Past, Present and Future</i> on 18 <sup>th</sup> June, 2021	Organised by Dept. of Mizo, Mizoram University
	Attended <i>Three Day International Webiner on A Critical Study of the Songs of Lalŕanpuia Tochhawng</i> during 15 <sup>th</sup> -17 <sup>th</sup> September, 2021	Organised by Research & Consultancy Cell and Dept. of Mizo, Govt. Hrangbana College
	Attended <i>2 Day International Special Lecture on 'Trend of Political System in Myanmar and Human Rights</i> on 27 <sup>th</sup> -28 <sup>th</sup> September, 2021	Organised by Research & Consultancy Committee and Dept. of Political Science, Govt. J. Thankima College

	<b>PUBLICATIONS</b>	
<b>YEAR</b>	<b>NAME OF TITLE</b>	<b>JOURNALS/BOOKS/ PUBLISHERS</b>
<b>2014</b>	‘Lengzem Zai Zirchianna’	Mizo Studies (Refreed Journal) published by Mizo Department, Mizoram University ISSN: 2319-6041
<b>2017</b>	Child Sexual Abuse: A Response of Mizoram	Development Scenario of Mizoram. Mittal Publications, New Delhi. ISBN: 81-8324-822-5
<b>2017</b>	Impact of Education in Mizo Literature	Development Scenario of Mizoram. Mittal Publications, New Delhi. ISBN: 81-8324-822-5
<b>2018</b>	‘Awr Dum Awr Sen’	Zaikung Thar 2, Mizo Poetry Society Publications, Mizoram; ISBN: 978-81-935328-5-0
<b>2018</b>	‘Life’	Zaikung Thar 2, Mizo Poetry Society Publications, Mizoram; ISBN: 978-81-935328-5-0
<b>2018</b>	‘Ode to My Mother’	Zaikung Thar 2, Mizo Poetry Society Publications, Mizoram; ISBN: 978-81-935328-5-0
<b>2019</b>	Hmanlai Mizo Thawnthu-a Chhungkua leh Khawtlang Thila Hmeichhiate Dinmun	Mizo Folklore; Dept of Mizo, Govt. Aizawl College; ISBN: 978-81-939434-1-0
<b>2019</b>	Hmangaih Vangkhoa LemchanThlirna	Mizo Studies (Refreed Journal) published by Mizo Department, Mizoram University ISSN: 2319-6041
<b>2020</b>	An Analytical study of women characters in the fiction of Khawlkungi’s <i>Duhtak Sangpuii</i>	Mizo Studies (Refreed Journal) published by Mizo Department, Mizoram University ISSN: 2319-6041
<b>2020</b>	Mizo Khawtlang Nuna Nun Dan Tha	Mizo Studies (Refreed Journal) published by Mizo Department, Mizoram University ISSN: 2319-6041
<b>2020</b>	Tu Nge Mi Ropui?	HRAWVA: A Study of the Poetical Works of Hrawva. Dept. of Mizo, Govt. Aizawl

		North College 978-81-945490-5-5 ISBN
<b>2021</b>	Vantlang Nun Siam Ṭhantna Thawnthu ‘Duhtak Sangpuii’	BINGBI: A Study of Mizo Fiction. Dept. of Mizo, Govt. Khawzawl College. ISBN: 978-81-947253-5-0
<b>2021</b>	Emergence of the concept of Trade Practices among the Mizo	Mizoram: Economics, Education and Political Scenario. Mittal Publications, New Delhi. ISBN: 978-93-90434-40-4
<b>2021</b>	Rokunga Hla “Harh La, Harh La”	DAINGUL-1, Rokunga Hlate Zirzauna. Dept. of Mizo, Govt. Hrangbana College, ISBN : 978-81-951935-5-4

**PARTICULARS OF THE CANDIDATE**

NAME OF CANDIDATE : SANGROZAMI

DEGREE : Ph.D.

DEPARTMENT : MIZO

TITLE OF THESIS : MORALITY IN MIZO FICTION :  
A STUDY OF SELECTED  
FICTIONS OF KHAWLKUNGI

DATE OF ADMISSION : 16<sup>th</sup> AUGUST, 2016

APPROVAL OF RESEARCH PROPOSAL

1. DRC : 11<sup>th</sup> APRIL, 2017

2. BOARD OF STUDIES : 27<sup>th</sup> APRIL, 2017

3. SCHOOL BOARD : 26<sup>th</sup> MAY, 2017

MZU REGISTRATION NO. : 1600796

Ph.D. REGISTRATION NO. DATE : MZU/Ph.D./966 of 26.05.2017

(Dr. RUTH LALREMRUATI)  
Head  
Department of Mizo

**MORALITY IN MIZO FICTION: A STUDY OF  
SELECTED FICTIONS OF KHAWLKUNGI  
(ABSTRACT)**

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

SANGROZAMI

MZU REGN. NO. : 1600796

Ph.D. REGN. NO. : MZU/Ph.D./966 of 26.05.2017



DEPARTMENT OF MIZO  
SCHOOL OF EDUCATION AND HUMANITIES  
JULY, 2022

MORALITY IN MIZO FICTION: A STUDY OF SELECTED FICTIONS OF  
KHAWLKUNGI

(Abstract)

The research attempts to study morality from Khawlkungi's fictions which generally test human values, not to preach or peddle a particular ideology, but in a truly honest and open-minded effort to find out which best promotes human satisfaction.

The moral of a story is a universal aspect of the majority of fictional literature that not only entertain the readers, but also serves the purpose of instructions, informations, and improvement of the readers.

**Chapter-1: Mizo Fiction and the Literary Works of Khawlkungi**

The first chapter introduces the origin and development of Mizo fiction from Mizo folk narratives. It also introduces the development of Mizo fiction starting from 1936 when L. Biakliana wrote two fictions; one is a novel called *Hawilopari*, and the other a short story *Lali*. Since then there are more than four hundred publications in Mizo fiction till today. Numerous novelists emerge to convey their feelings and thoughts using writing fiction as a tool, and most of them comes up during the twentieth to the present century who invariably bagged the Book of the Year, a prestigious award given by the Mizo Academy of Letters which selects the best book of the year.

Based on the development, for my research convenience the Mizo Fiction may be classified into three period : The First Period, beginning from the years 1936 to 1950. This period may be called the Pioneering Period; the Second Period which covers from the years 1951 to 1993; and lastly the Third Period which covers all those fictions produced during the years 1994 to 2017. These classifications are contingent on their commencing of writing fiction and the quantity and popularity of publications of the fiction writers.

This chapter also introduces Khawlkungi, the first woman novelist and the first woman playwright among the Mizo women. The literary works of Khawlkungi may be

divided into three categories, namely, fiction, drama and translation. Her fiction, drama and translation works are valued and some of her publications are prescribed in the syllabus under Mizoram University. For her immense contributions in literary works and involvement in social works, she received a number of prestigious awards including Padma Shri in Literature in 1987. She was also awarded the Academy Award in 1998 by the Mizo Academy of Letters (MAL). She is perhaps among the few Mizo women with distinguishing literary works and may rightfully be termed as the Pioneer of Mizo women writer with the most literary products.

## **Chapter-2: Morality**

This chapter deals Morality, its meaning, nature; and Morality in Mizo society. According to Thiroux, “The etymological meaning of the word “Morality” is derived from the Latin word “moralis” which means customs or manners” (2). The moral is concerned with principles of right and wrong or conforming to standards of behaviour and character based on those principles. According to Frankena, “The terms ‘moral’ and ‘ethical’ are often used as equivalent to ‘right’ or ‘good’ and as opposed to ‘immoral’ and unethical” (4-5). In this research, the words morality and ethics will be frequently used interchangeably.

Perle has defined Morality and Ethics even more elaborately but nonetheless treated as the same. He holds that “Morality is looking at how good or bad our conduct is, and our standards about conduct. Ethics is used to refer to the formal study of those standards or conduct ... one might say that morality is ethics in action, but in the end, the two terms can be used interchangeably (*“Morality and Ethics: An Introduction” n. pag*).

According to Hinde, “Morality usually deals with the difference between good and evil, and morals are taken to refer to rules about what people ought to do and what they ought not to do. But, when we talk about moral values or behaviour, we usually mean values that we see as good, or as how someone should behave” (3).

Rathod states, “Morality can be a body of standards or principles derived from a code of conduct from a particular philosophy, religion, or culture, or it can derive from a standard



that a person believes should be universal. The term morality may also be specifically synonymous with “goodness” or “rightness” (1).

Morality is the distinction between good and evil, and morals are normally understood to refer to what people ought to do and what they ought not to do. It is a system of principles and values relating to people’s behaviour which is usually accepted by a society or by a particular group of people. Morality is the belief that certain behaviour is right and acceptable and that certain behaviour is wrong.

It thus appears that Morality is the human attempts to define what is right and wrong about our actions and thoughts, and what is good and bad about our being who we are. The general understanding is that a single definition of morality will not be applicable to all moral discussions. One of the reasons for this is that morality seems to be used in two broad different senses: a descriptive sense and a normative sense.

However, not all codes that are put forward by societies or groups are moral codes in the descriptive sense of morality, and not all codes that would be accepted by all moral agents are moral codes in the normative sense of morality. So any definition of morality will require further clarification. Still, each of these two very brief descriptions of codes might be regarded as offering some features of morality that would be included in any adequate definition.

This chapter also introduces Morality and law, and morality and religion, their connections to encompass societal rules and how they help each other and both are good for the betterment of the society.

This chapter also contains some of the moral values pertaining to Mizo society like diligence, hard work and honesty, generosity and sharing of possession, *tlawmngaihna*(Selfless Service), respect to parents and elders, condemnation of greediness; courtesy and others.

Besides these, it reflected Mizo fiction with morality as its central theme, especially most of the pioneer Mizo fiction that champion moral attitudes. Many fiction writers portray moral purpose as its theme; the way of life and culture of the Mizo, and also dealing with social reforms. The integrity of the forefathers, respects for elders, service to others, value systems and faithfulness that are still engaged after conversion to Christianity were some of the stories depicted in their fictions.

Almost all Mizo fiction may be claimed as didactic literature; it is filled up by the teaching of Christianity and the reformation of social values.

Through this research, it is established that moral rules and principles can, in fact, influence behaviour. However, they do not simply command elicit behaviour; nor do they just prevent overt action as done in non-moral commands and requests. They rather influence behaviour in a more or less desired direction, to improve human relationships.

### **Chapter-3: Moral Characters in Khawlkungi's *Zawlpala Thlan Tlang* and *Sangi***

#### ***Rinawmna***

In this chapter, a critical study of the moral and immoral characters found in the two fictions have been carried out.

Good characters like Vanlalremi, Malsawma, Biakkungi depicted good Christian ethics and moral code of the Mizos. On the other hand, some characters like Lalkhawthangi, Lalngura, Vanthanga, Rochhinga portrayed immoral practices in the society. In *Sangi Rinawmna*, Thansangi and Lalzuala demonstrated good moral characters while there is an antagonist Lalnghaka who exercised unethical and wicked behaviour. These two fictions are reflective of those who are faithful, moral and obey the words of God thereby will receive prosperity and blessings in life. On the other hand, those who did not heed the words of God and lived immoral lives will never receive the blessings from above.

#### **Chapter-4: Moral Characters in Khawlkungi's *Pasal Duhthlan* and *Duhtak Sangpuii***

Analysis of major characters from the two novels such as Malsawmi, Lalthanmawia, Thanhliri, Lalsawmliana, Lalliansanga, and Lalliana from *Pasal Duhthlan*; and Sangpuii, Tluanga, Hmingi, Thangi, and Lianphunga from *Duhtak Sangpuii* have been done where as distinguishing the moral characters from the immoral ones like the previous chapter is the main focus of this chapter too.

#### **Chapter-5: Conclusion**

From the study of the fictions of Khawlkungi, it is clear that the growth and development of Mizo fictions are best depicted in the moral and immoral values of the Mizo society after embracing Christianity.

In Khawlkungi's fictional works, the element, effect and importance of morality are prominently featured. She attempted to portray moral elements and moral attitudes through out her fictions. Khawlkungi mainly deals with the differences between good and evil through her fictional characters based on Christian ethics and the Code of conduct of Mizo Society.

The study revealed that Khawlkungi's fictions are greatly influenced by Christian perspective of ethics. The settings of the selected fictions are the Mizo society of post Christianity. It was also found that all these selected fictions were written based on Christian dogma. Most of the protagonists in her fictions are the depictions of believers who follow the words of God. Most of her fiction are also depictions of the virtuousness of religion.

As Khawlkungi was a Mizo Christian, her life's principles have been deeply in touch with Christian concepts along with the principle of chastity maintained by Mizo society. So, it is clearly revealed that she approached morality from the perspective of Christianity, and social reformation which are deeply embedded in her.

In the current scenario, looking through the lens of the post-modern perspectives and post-Christian Mizo society, it is evident that certain themes and ideals employed by Khawlkungi do not align with the society. Certain shifts, changes and improvements are witnessed in the administration of the church and society. The church which played an important role in maintaining the society's morals and principles have accommodated various progressive measures. The mindsets and thought processes of society have also changed with the growth in education, and exposure to different cultures and developments.

After analyzing Khawlkungi's works, it is evident that she always displayed individual, family, social and religious morality of the post Christianity. It also has been found out that when she writes fiction, her main concern and focus is about morality whether it is about children stories, a love story or a relationship between husband and wife.

Zoramdinthara states, "Mizo fiction writers approached morality from their own perspective and often reveals element of Christianity which are deeply rooted in their minds" (258-59). The most possible reason is that Mizo society is tightly bound by the teachings of Christianity. Thanmawia also states, "Being Christians, the mind of the Mizo novelists is always enchanted by the teachings of Jesus Christ. Through their characters they wanted to inculcate and expresses moral lesson to the readers" (116).

In Khawlkungi's fictions, there were binary opposition of the portrayal of characters. From the fiction of *Zawlpala Thlan Tlang*, Khawlkungi portrayed Vanlalremi as a good character and Lalkhawthangi as a bad character. Likewise, in *Duhtak Sangpuii*, the characters of Sangpuii versus Hmingi; Thansangi versus Laltluangi in *Sangi Rinawmna*; and from the fiction of *Pasal Duhthlan*, Thanhliri versus Malsawmi, Lalthanmawia versus Lalliansanga and Lalliana versus Lalsawmliana as good and bad characters. The study also reveals that Khawlkungi framed good characters as well as wrong characters undoubtedly or without fail to show the importance of having good moral characters.

Another finding is that Khawlkungi have deep affection towards Mizo society, and is against the immoral practices. She does not approved misbehaviours among the youths. As a woman who aspire social development and upliftment. Khawlkungi uses her efforts in this regard. She cannot accept interracial marriage, that to her is a disgrace and a betrayal of one's own culture, tribe and tradition. According to her, marrying other culture is an assimilation of the people of Mizos. In *Duhtak Sangpuii*, Khawlkungi used outsider character, a Muslim young man named Hussain to show her disapproval of interracial marriage. Hussain loves Sangpuii but he fails to win her love, in relation to that he has an unwanted child with Hmingi, friend of Sangpuii. Hmingi is ashamed to disclose the father of her son due to having a child from other culture. The young male Mizo students who were staying at Delhi hostel heard a rumour about them and that they do not approved Sangpuii and Hussain's marriage as it is going to be an interracial marriage.

From a progressive approach on racial preferences, the ideas and judgements on interracial marriage as highlighted in the fictions of Khawlkungi however throw light upon racism and the toxic attitude towards it. Mizo society has been an advocate of marriages within the society and has often been said to be judgmental towards people who marry outside the community. Debates and arguments on advocating and encouraging women to marry within society is always a trend. The position of women has improved and uplifted among the Mizos as compared to many other societies. Education and religion played an important role in empowering women to assert their choices in all fields of life. However, it must be acknowledged that the approach and the discourse built on the same topic have to take a more progressive and open-minded attitude in the present age. There has to be respect and acceptance shown towards people who take the steps to marry an outsider. Literature in the past is a mirror of society, and might not settle and resonate with the mentality of the present generation.

Khawlkungi prioritised the morals and teachings of Christianity as a life guide for the Mizo society, which focused on bridging the gaps between different classes in a society and do not differentiate people on the basis of colour, race and class, encompassing all believers of Christ. Since we are living in a post-modern era where equality of both genders is claimed, Khawlkungi's narrow ethical understanding cannot be universally accepted. It may not be applicable at all, since it is her personal view. It may not be accepted as universal ethical norms. Further, some of her writings reflect racist ideas and thoughts which is quite ironic and contradictory to the Christian principles. Chandran states: "Christian ethics is applicable not to Christians only but to all. It is important to bear in mind that the relevance of Christian ethics depends on the universal applicability of its norms and objectives. We need to be critical of interpretations of ethical codes considered as applicable to Christians only" (4).

Through her Fiction, Khawlkungi's patriotic mind is clearly depicted. In *Pasal Duhthlan*, Khawlkungi portrays another patriotic element from the character of Thanhliri. On the wedding day of Thanhliri and Lalsawmliana, Thanhliri's style of dressing was a Mizo dress without putting a veil. In fact, Thanhliri always prefers wearing Mizo dress as oppose to western style. Every society has different cultures and moral codes or set of rules which will be followed by the people of the society and the Mizo thought that those who do not respect the moral codes and obey the guiding principles as it is will not receive blessings. In studying morality, a set of rules made by the society will be followed by its citizens. From her fiction, Khawlkungi brought about social reformation and stressed on the importance of respecting one's culture and tradition.

Khawlkungi also propagated the depravity of alcohol and drugs that can destroy the lives of young people through her fiction. Khawlkungi knew that drugs and intoxicating drinks became the enemy of the country, thus she campaigned against them in the fictions of *Duhtak Sangpuii*, *Zawlpala Thlan Tlang*, *Pasal Duhthlan* and *Sangi Rinawmna*.

In *Zawlpala Thlan Tlang*, Khawlkungi shows the dissoluteness of drinking alcohol from the character of Rochhinga and Lalmuana. Rochhinga was an alcoholic because of this, he cannot clear the land within a stipulated period. Due to alcoholism, Rochhinga has no respect for God and the church. He failed as a father figure in the house. Lalmuana and his wife were also divorced due to his alcoholism. When Lalmuana married another woman, they had no good day. In *Sangi Rinawmna*, Lalnghaka does not maintain good behaviour because of his alcoholism. In *Pasal Duhthlan*, Lalliansanga lost his job and his wife and children left him because of his alcohol addiction. He cannot act as a father figure for his family due to his drinking.

The study also deals with many extraordinary moral codes within the Mizo society that have kept the society as one family. Mizo *tlawmngaihna* is the foundation and backbone of Mizo cultural practices; it determines and influences the manners and their conduct of enterprise. It is one of the moral codes in Mizo society that enables one to live for the community, it denotes the readiness of selfless sacrifice for others.

In *Zawlpala Thla Tlang*, Khawlkungi portrays one of the Mizo moral codes *Tlawmngaihna*; helping each other in times of grief or mourning; and if they know that there was somebody who faced hardship and suffering they immediately went to help them. “Malsawma from Aizawl city who was coming with the Pastor was also at Vanlalremi’s house throughout the night, he prepares tea with Tluangi for the people who come to mourn the deceased” (12). When Vanlalremi’s grandmother was injured at the jhum field, Malsawma immediately rushed to the spot even though he was not familiar with the jhum field. From the actions of Biakkungi, it can be seen that she helped and stayed beside Vanlalremi when she needed help. Pi Zaii also shows pity to Vanlalremi when she heard that she had no relatives to rely on, she acts as a parent to her.

The other finding from this research is that Khawlkungi condemned and wrote against pre-marital intercourse. Through her fiction, she brilliantly expresses the importance of

choosing the right life partner showing that before a formal marriage we have to preserve virginity, purity and sanctity. In *Sangi Rinawmna*, the heroine Thansangi always tried to keep her virginity from the temptation of Lalnghaka. Although she had no one to stand beside her or help her, Thansangi said to Lalnghaka, “Take off your hands! I’m not going to marry you. You are so mean, you try to use and enjoy me for your pleasure! You cannot touch me as you wish like this”(7). This clearly show that Thansangi does not want to have a sexual relationship before formal marriage.

In *Pasal Duhthlan*, *Zawlpala Thlan Tlang* and *Duhtak Sangpuii*, it is clearly seen from the characters of Malsawmi, Lalkhawthangi and Hmingi who do not care about the words of God and do not respect their parent’s advice and finally fall into the pitfall. The three women had a sexual relationship before formal marriage and conceived and were afraid to disclose it to others. Malsawmi died while she was trying to abort the baby, Lalkhawthangi did not marry her son’s father and Hmingi never try to find a husband. Due to their immoral characters, they did not find a suitable person to marry. Meanwhile, from the characters of Thansangi, Vanlalremi, Thanhliri and Sangpuii, we can see that those who follow the words of God; respect and obey their parents and elders; and preserve their virginity and purity from different temptations, received blessings. Khawlkungi exposed the evils of having sex before formal marriage and the importance of obedience and faithfulness in these fictions.

The importance of parents in bringing up their children in the right way from their childhood is also seen as a major force in Khawlkungi’s fiction since children imitate their parents and family; and the importance of guiding children by word of God and the Bible since they are the leaders of tomorrow. From the characters of Vanlalremi in *Zawlpala Thlan Tlang*; Thanhliri in *Pasal Duhthlan*; Sangpuii in *Duhtak Sangpuii*; and Thansangi in *Sangi Rinawmna*, it can be seen that they are all guided by their respective parents and grandparents from their childhood to obey the words of God and when they are grown up they do not forget the good advice and teachings.



Khawlkungi stresses the importance of self-sufficiency in the selected fictions. In *Duhtak Sangpuii*, the heroine Sangpuii did not want to marry Lianphunga for the sake of money to support the education of her siblings. She objects to her mother's proposal to marry Lianphunga. She tells her mother that she has a job and can take care of her siblings in their education. In *Pasal Duhthlan*, Thanhiri worked as a salesgirl at the market. She was looking after and taking care of her grandparents with her earning without the help of others. Likewise, when Malsawmi asked Lalthanmawia whether he had a wife or not, Lalthanmawia replied: "I'm not in a position to get married. If we don't have sufficient money to get married, nothing can be seriously considered in this regard" (7). Lalthanmawia exactly knows that it was the duty of a man to be self-sufficient before marriage. To satisfy the needs of the family, Lalthanmawia knows that he should have a good earning.

Didactic literature is also clearly seen through Khawlkungi's fiction. Because her fictions were a moral kind of literature that try to teach good moral conduct. It was rightly seen from the fictions of *Zawlpala Thlan Tlang*, *Sangi Rinawmna*, *Duhtak Sangpuii* and *Pasal Duhthlan*. Khawlkungi brilliantly displayed the importance of having good moral conduct from the actions and characters of these fictions. Those who follow the moral way will have lifelong happiness and those who acted immorally will be punished and faced difficulty. The characters who are mischievous and trouble makers continuously met with fatal and drastic endings.

Therefore, the abiding themes and philosophies from Khawlkungi's fiction are that at the end of the day, a good heart is always rewarded handsomely with prosperity while a devious mind and bad countenance always lead to misfortune.

From my study, I have concluded that Khawlkungi was a moralist and the selected fiction which have been studied are remarkable and commendable for moral guidance. The function of moralist is to exhort and the aim of the moralist is to influence action. The essence of Khawlkungi as a novelist in the work of fiction is not complete in itself but as a

moralist she earnestly tries to extol morality in all her works and strive to that end wholeheartedly. It cannot be simply said that the selected works of Khawlkungi are instructive, that they teach moral lessons from the characters she portrayed as her characters act as teaching agencies- to instruct through fiction which is her chief purpose.

### Works Cited

- Chandran, J. Russell. *Christian Ethics*. Delhi: Indian Society for Promoting Christian Knowledge(ISPCK), 1997.
- Frankena, William K. *Ethics*. University of Michigan: Prentice Hall of India Pvt Ltd., New Delhi. 1997.
- Hinde, Robert, A. *Why Good is Good: The Sources of Morality*. London: Routledge, 2002.
- Khawlkungi. *Sangi Rinawmna*. Aizawl: The Synod Publication Board, 1978.
- . *Pasal Duhthlan*. 2<sup>nd</sup> ed. Aizawl: The Synod Publication Board, 1994.
- . *Zawlpala Thlan Tlang*. 3<sup>rd</sup> ed. Aizawl: Exodus Press, 2001.
- Rathod, Ranjit Singh G. *Morality and Approaches to Literary Criticism*. New Delhi: Swastic Publication, 2017.
- Thanmawia, R.L. *Mizo Values*.Aizawl: Din Din Heaven, 2011.
- Thiroux, Jacques P. *Ethics, Theory and Practice*.California: Glencoe Publishing Co. Inc, Encino. 1977.
- Zoramdinthara. *Mizo Fiction: Emergence and Development*. New Delhi: Ruby Press & Co, 2013.

### Electronic Source

Perle. Stephen M, "Morality and Ethics: An Introduction"

<http://www.dyanamicchiropractic.com/mpacms/dc/article.php?id=46121>.

Accessed 26<sup>th</sup> May 2020.

## Bibliography

### Primary Sources:

Khawlkungi. *SangiRinawmna*. Aizawl: The Synod Publication Board, 1978.

---. *Zawlpala Thlan Tlang*. 3<sup>rd</sup> ed. Aizawl: Exodus Press, 2001.

---. *Duhtak Sangpuui*. Aizawl: L.T.L.Publications, 2007.

----. *Pasal Duhthlan*. Aizawl: 2<sup>nd</sup>ed. The Synod Publication Board, 1994.

### Secondary Sources:

Abrams, M.H. & Geoffrey Galt Harpam. *A Glossary of Literary Terms*. 11<sup>th</sup> ed. Delhi: Cengage Learning India Private Limited, 2016.

Abraham, Jacob. *A Handbook of Literary Terms*. New Delhi: Kalyani Publishers, 2004.

Audi, Robert. *Moral Perception*. USA: Princeton University Press, 2013.

Austen, Jane. *Pride and Prejudice*. England: Penguin Books, 1996.

Barrow, Robin. *An Introduction to Moral Philosophy and Moral Education*. New York: Routledge, 2007.

Beach, Waldo and Richards Niebuhr. editors. *Christian Ethics*. New York: The Ronald Press Co., 1955.

Beauchamp, Tom L. *Philosophical Ethics: An Introduction to Moral Philosophy*. 3<sup>rd</sup>ed. Boston: McGraw-Hill Companies, 2001.

Bhagat, Chetan. *2 States*. New Delhi: Rupa Publications India Pvt. Ltd., 2009.

Birch, Bruce C. and Larry L. Rasmussen. *Bible and Ethics in the Christian Life*. Minneapolis: Augsburg Publishing House, 1976.

Blackburn, Simon. *Ethics: A Very Short Introduction*. Oxford: Oxford University Press, 2001.

Bora, Panchami Bhattacharyya. "Applied Ethics: A New Dimension". *Moral Philosophy: Contemporary Perspectives*. editor. Chandrakanta Sharma. 2<sup>nd</sup> ed. Guwahati: EBH Publishers, 2011.

Brooks, Thom. editor. *Ethics and Moral Philosophy*. Netherlands: Koninklijke Brill NV, Leiden, 2011.

Browing, Don S. *Christian Ethics and the Moral Psychologies*. Michigan: William B. Eerdmans Publishing Company, 2006.

Calhoun, Cheshire. *Moral Aims*. Oxford: Oxford University Press, 2016.

*Cambridge Advanced Learner's Dictionary*. editor. Colin McIntosh. 4<sup>th</sup>ed. New Delhi: Cambridge University Press, 2013.

Chandran, J. Russell. *Christian Ethics*. Delhi: Indian Society for Promoting Christian Knowledge(ISPCK), 1997.

Chapman and Clark. *Mizo Miracles*. Madras: The Christian Literature Society, 1968.

Chaudhury, Ivy & Shukla Saha. et.al., *Indian Women Novelists In English*. New Delhi: Pankaj Kumar Mishra for Supriya Books, 2011.

*Collins English Dictionary*. Reprint. Great Britain: Harper Collins, 2009.

Colney, Rualkhuma. *Ziak Mite Chanchin*. Aizawl: Mizo Writer's Association, 2002.

Cuddon, J.A. *Dictionary of Literary Terms & Literary Theory*, 5<sup>th</sup>ed. Great Britain: Penguin Group, 2014.

Curran, Charles E. *The Development of Moral Theology*. Washington DC: Georgetown University Press, 1995.

- Currie, Gregory. *The Nature of Fiction*. Reprint. New York: Cambridge University Press, 1993.
- Dahrawka, P.S. *MizoThawnthu*. 5<sup>th</sup> ed. Aizawl: Thankhumi, 2008.
- Darchhawna. "Mizo Culture lehKristianna". *Pi Pu Zun Zam: Hla leh Culture Zirna*. Aizawl: Archives Committee, Govt. Hrangbana College, 2008.
- Darwall, Stephen. *The Second-person Standpoint: Morality, Respect, and Accountability*. Cambridge: Harvard University Press, 2005.
- Devaraja, N.K. *Philosophy, Religion and Culture*. Delhi: Sundarlal Jain for Motilal Banarsidass, 1974.
- Dixon, Thomas. *Science and Religion: A Very Short Introduction*. Oxford: Oxford University Press, 2008.
- Dostoyevsky, Fyodes. *The Brothers Karamazov*. New Delhi: General Press, 2019.
- Dreier, James. editor. *Contemporary Debates in Moral Theory*. United Kingdom: Blackwell Publishing Ltd., 2006.
- Dokhuma, James. *Hmanlai Mizo Kalphung*. 4<sup>th</sup> Reprint. Aizawl: Gilzom Offset, 2014.
- . *Tumpangchal Nge Saithangpuii*. Aizawl: The Author, 4<sup>th</sup> edition, 1996.
- Donagan, Alan. *The Theory of Morality*. Chicago: University of Chicago Press, 1979.
- Dyzenhaus, David & Arthur Ripsteins. et.al., *Law and Morality: Readings in Legal Philosophy*. 2<sup>nd</sup>ed. Toronto: University of Toronto Press Incorporated, 2001.
- Ferguson, John. *Moral Values in the Ancient World*. Vol. 3. New York: Routledge, 2017.
- Fletcher, Joseph. *Situation Ethics-The New Morality*. London: SCM Press, 1966.
- Foster, E.M. *Aspects of the Novels*. New Delhi: Atlantic Publishers, 2004.

Frankena, William K. *Ethics*. University of Michigan: Prentice Hall of India Pvt Ltd., New Delhi. 1997.

Gert, Bernard. *Morality: Its Nature and Justification*. Oxford: Oxford University Press, 2005.

Gibbard, Allan. *Wise Choices, Apt Feelings*. Cambridge: Harvard University Press, 1990.

Habermas, Jurgen. *Moral Consciousness and Communicative Action*. Cambridge, MA: MIT Press, 1995.

Hare, R.M. *Freedom and Reason*. New York: Oxford University Press, 1963.

Hauhnar, Lalawmpuia. *A Sahal Khai*. Aizawl: H. Haubuanga, 2008.

Hare, R.M. *Essays on the Moral Concepts*. London: The Macmillan Press Ltd., 1972.

Harman, Gilbert. *The Nature of Morality: An Introduction to Ethics*. New York: Oxford University Press, 1977.

Hinde, Robert, A. *Why Good is Good: The Sources of Morality*. London: Routledge, 2002.

*"History of Mizo Literature"*. Aizawl: Department of Mizo, Mizoram University, 2013.

Hobbes, Thomas 1660. *Leviathan*. editor. Edwin Curly. Indianapolis: Hackett Publishing Company, 1994.

Holmes, Arthur F. *Ethics: Approaching Moral Decisions*. 2<sup>nd</sup> ed. Illinois: InterVarsity Press, 2007.

Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Kalyani Publishers, Reprint, 1997.

Hugo, Victor. *Les Miserables*. London: Hurst and Blackett Publishers, 1862.

Jain, R.P. *Christianity & Ethics*. New Delhi: Mahaveer & Sons, 2011.

John, Finnis. *Natural Law and Natural Rights*. Oxford: Oxford University Press, 1980.

- Joseph, J.D. *World Famous Proverbs*. Mumbai: Rajesh M. Sheth, 2004.
- Joyce, Richard. *The Evolution of Morality*. Massachusetts: Massachusetts Institute of Technology, 2006.
- Khawlhiring, Siamkima. *Zalenna Ram*. 3<sup>rd</sup> ed. Aizawl: M.C. Lalrinthanga, 2002.
- Khawlkungi. *Rammawi Kalkawng leh Duhtak Sangpuii*. Aizawl: L.T.L. Publications, 2014.
- . *Sangi Rinawmna*. Aizawl: The Synod Publication Board, 1978.
- . *Zawlpala Thlan Tlang*. 3<sup>rd</sup> ed. Aizawl: Exodus Press, 2001.
- . *Duhtak Sangpuii*. Aizawl: L.T.L. Publications, 2007.
- . *Pasal Duhthlan*. 2<sup>nd</sup> ed. Aizawl: The Synod Publication Board, 1994.
- Khenglawt, T. *Mihring Mizia Leh Nun Hlawhtlinna*. Aizawl: L.C. Press. 2001.
- Khiantge, Laltluangliana. editor. *Khawlkungi leh a Kutchhuak*. Aizawl: L.T.L. Publications, 2007.
- . *Mizo Drama*. New Delhi: Mrs. Rani Kapoor, 1993.
- . *Mizos of North East India*. Aizawl: L.T.L. Publications, 2008.
- . editor. *A Study of Mizo Novel*. New Delhi: Rev. Dr. Ashish Amos, 2014.
- . editor. *Mizo Novel Platinum (1936-2011) National Seminar cum Workshop Hand Book*, 2011.
- . editor. *Biakliana Robawm*. Aizawl: L.T.L. Publications, 2007.
- Khenglawt, T. *Mihring Mizia Leh Nun Hlawhtlinna*. Aizawl: L.C. Press, 2001.
- Khuma, Capt C. *Maymyo Sanapui*. Rangoon: Union Press, 1961.



- Kipgen, Mangkhosat. *Christianity and Mizo Culture*. Jorhat: The Mizo Theological Conference, 1996.
- Kuusela, Oskari. *Key Terms in Ethics*. New Delhi: Bloomsbury Publishing India Pvt. Ltd., 2017.
- Laldinpuii, K. *Mizo Chin Dan Thenkhat*. Aizawl: Tribal Research Institute, Art & Culture Department, 2013.
- Lalfakawmi, F. “*A Psychoanalytical Study of Selected Mizo Novels*”. Doctoral Thesis. Mizoram University of India, 2014.
- Lallungmuana, H. *Ram Leh I Tan Chauh*. Aizawl: G.M. Printing Press. 1998.
- Lalrinawma, V.S. *Mizo Ethos: Changes and Challenges*. Aizawl: Mizoram Publication Board, 2005.
- Lalruanga, Dr. *Mizo Thawnthu Zirzauna*. Aizawl: Zomi Book Agency. 2002.
- Lalthangliana, B. *Mizo Novel lo chhuah tan dan leh hmasawn zel thu*. Aizawl: Hrangbana College, 1987.
- . *Mizo Novel (Golden Jubilee 1937-87) Souvenir*. Aizawl: Hrangbana College, 1987.
- . *A brief History and Culture of Mizo*. Aizawl: Mizoram Publication Board, 2014.
- . *Kaphleia leh C. Thuamluaia Hnuhma*. 2<sup>nd</sup> ed. Aizawl: B. Lalthangliana, 2006.
- . *Mizo Novel*. Aizawl: Hrangbana College, 1987.
- . *Mizo Literature*. Aizawl: M.C. Lalrinthanga, 2004.
- . *Ka Lungkham*. Aizawl: M.C. Lalrinthanga, 1999.
- . *Mizo Chanchin*. 2<sup>nd</sup> ed. Aizawl: Gilzom Offset, 2016.

---. *Zotui (Studies in Mizo Literature, Language, Culture, History and Criticism)*. Aizawl:

M.C. Lalrinthanga, 2006.

Laltlankima, C (Translator). *Doctor Faustus* by Marlow, Christopher. Aizawl: L.T.L.

Publications, 1993.

Lalsiama. *Tlanthangi leh Lianhnuna*. 2<sup>nd</sup> ed. R. Lalrawna, 2018.

Lalzuithanga. *Phira leh Ngurthanpari*. 4<sup>th</sup> ed. Aizawl: Gilgal Press, 2004.

---. *Thlahrang*. 3<sup>rd</sup> ed. Aizawl: Gilgal Press, 1997.

Lalzuithanga, F. *Kawlawm Dawthei (Essays in Criticism)*. Aizawl: Author, 2016.

Lawmsanga. *Theology of Mission: Postcolonial Perspective*. Kolkata: Lalmuanpuui, 2016.

Lee, Harper. *To Kill a Mockingbird*. London: Arrow Books. 2015.

Lianhmingthanga, Rev. C. *Kristian Nun Dan Tha*. Aizawl: The Synod Literature &

Publication Board, 2008.

Lianhmingthanga. *Material Culture of the Mizo*. Calcutta: FIRMA KLM PRIVTE LIMITED,

1998.

Liannengi, P. *The Pastor's Wife in Mizoram and for Christian Mothers*. 2<sup>nd</sup> ed. Aizawl: The

Author, 1994.

Long, D. Stephen. *Christian Ethics: A Very Short Introduction*. United States: Oxford

University Press, 2010.

Lorraine, James Herbert. *Dictionary of the Lushai Language*. 4<sup>th</sup> Reprint, Culcutta: The

Asiatic Society, 2008.

Lusby, F. Stanley. editor. "Morality and Religion", *Encyclopedia of Religion*, Vol. 10,

Mircea Eliade. New York: Macmillan Publishing Company, 1987.

- Mabry, Hunter P. editor. *Christian Ethics-An Introductory Reader*. Trivandrum: Indian Theological Library Senate of Serampore College, 1987.
- Mackenzie, John S. *A Manual of Ethics*. New York: Cosimo Classics, 2005.
- McIntosh, Colin. editor. *Cambridge Advanced Learner's Dictionary*. 4<sup>th</sup> ed. India: Thomson Press India Ltd., 2016.
- Mill, John Stuart. *Utilitarianism*. editor. G. Sher. Indianapolis: Hackett Publishing Company, 2002.
- Mitchell, Basil. *Morality: Religious and Secular*. New York: Oxford University Press, 1980.
- “*Mizo Thawnthu Thlirzauna*”. Aizawl: Archive Committee, Govt. Hrangbana College, 2014.
- Ngente, Lalrammawia. *Rintei Zunleng*. Aizawl: Mrs. H.C. Lalṭhasangi. 2009.
- . *Dan Rual Loh Hmangaihna*. Aizawl: Mrs. H.C. Lalṭhasangi. 2008.
- . *Tleirawlte Ro Bawm*. Aizawl: The Synod Literature & Publication Board, 2015.
- Norfolk, Sherry & Bobby. *The Moral of the Story*. Atlanta: August House Publisher, 1999.
- Obituary Pamphlet* of Khawlkungi, on 26<sup>th</sup> March, 2015.
- Parry, N.E. *A Monograph on Lushai Customs and Ceremonies*. Aizawl: Tribal Research Institute Mizoram, 1976.
- Pa, Zikpuii. *Lungrualna Tlang*. 2<sup>nd</sup> ed. Aizawl: MCL. Publications, 1999.
- Petrażycki, Leon. *Law and Morality*. New York: Routledge, 2017.
- “*Pi Pu Zun Zam: Mizo Hla leh Culture Zirna*” Aizawl: Archives Committee, Govt. Hrangbana College, 2008.
- Rachels, James. *The Elements of Moral Philosophy*. editor. Stuart Rachels. 7<sup>th</sup> ed. New York: The McGraw-Hill Companies, Inc., 2012.

- Ralte, Lal̄hahluna. *Puitlin Lam Panin (Tleirawl Inkhawm Kaihhraina)*. Aizawl: Synod Literature & Publication Board, 2009.
- Rathod, Ranjit Singh G. *Morality and Approaches to Literary Criticism*. New Delhi: Swastic Publications, 2017.
- Remkunga. *Mizo Pi Pute*. Aizawl: Nazareth Press, 1980.
- Renthlei, Darchuailova, *Tlang Thawveng*. Aizawl: Gilzom Offset, 2009.
- . *Zawlpala Thlan Tlangah (ChhuiZauna)*. Aizawl: Renthlei Brothers, 1989.
- Renthlei, Nununa. *Utopian Fiction of Mizo*. Aizawl: Lengchhawn Press, 2016.
- Roy, Arundhati. *The God of Small Things*. New Delhi: Penguin Book, 2002.
- Sailo, L.Z. *Runlum Nuthai*. Aizawl: Author, 2002.
- Sanyal, Jagadiswar. *Guide to Ethics*. Calcutta: ArunPurkayasthaSribhumi Publishing Company, Reprint 2001.
- Schneewind, J.B. *Essays on the History of Moral Philosophy*. Oxford: Oxford University Press, 2010.
- Scott James, R.A. *The Making of Literature*. Reprint. New Delhi: Kalyani Publishers, 2007.
- “Seminar & Important Papers”. Tribal Research Institute, Art & Culture Department. Aizawl: Tribal Research Institute, Government of Mizoram, 2008.
- Sengupta, P.B. *Handbook of Social Philosophy*. Calcutta: Banerjee Publishers, 1965.
- Shakespear, J. *The Lushei-Kuki Clans*. London: Macmillan and Co. Limited, St. Martin Street, 1912.
- Shakespeare, William. *The Complete Works*. Mumbai: Wilco Publishing House, 2010.

- Sharma, Chandrakanta. editor. *Moral Philosophy: Contemporary Perspectives*. 2<sup>nd</sup> ed. Guwahati: EBH Publishers, 2012.
- Sinclair, John. *Collins Cobuild English Language Dictionary*. William Collins Sons and Ltd., Glasgow, 1987.
- Sinha, Hari Mohan. *Legal Dictionary*. Pioneer Books. Reprint, 1997.
- Sinha, Jadunath. *A Manual of Ethics*. Kolkata: New Central Book Agency (P) Ltd., 2018.
- Stephen, M. *Introducing Christian Ethics*. Delhi: Rev. Ashish Amos of Indian Society for Promoting Christian Knowledge(ISPCK), 2003.
- Thanmawia, R.L. *Mizo Values*. Aizawl: Din Din Heaven, 2011.
- . *Mizo Hnahthlak Thawnthu, Vol-3*. Aizawl: Din Din Heaven, 2012.
- Thiroux, Jacques P. *Ethics, Theory and Practice*. Glencoe Publishing Co. Inc., Encino, California, 1977.
- Thomas, George. *Christian Ethical and Moral Theology*. New York: Scribners, 1955.
- Vanlallawma, C. *Mizo Hnam Puipate*. Aizawl: M.C.Lalrinthanga, 1994.
- Vanlalrawna, Anthony. *Hmunnuam Val A Kang Lo*. Aizawl: Author. 2009.
- Vannghaka, K.C, editor. *Mizo Novel Zirchianna*. Aizawl: Lengchhawn Offset, 2015.
- . *Influence of Christianity in Mizo Fiction*. New Delhi: Rev. Dr. Ashish Amos, 2015.
- . *Literature Zungam*. Aizawl: Vanhlupuii, 2014.
- Wallace, G & A.D.M. Walker. *The Definition of Morality*. Great Britain: Methuen & Co. Ltd., 1970.
- Ward, Keith. *Morality, Autonomy and God*. London: Oneworld Publications Ltd., 2013.

Warmock, G. *Contemporary Moral Philosophy*. London: Macmillan and Company Limited. 1967.

White, E. James. editor. *Contemporary Moral Problems*. New York: West Publishing Company, 1994.

Whiteley, C.H. "On Defining Moral". *The Definition of Morality*. Wallace, G & A.D.M. Walker, et al. editors. London & Southampton: The Camelot Press Ltd., 1970.

Williams, Bernard. *Morality*. Cambridge: Cambridge University Press, 1972.

Womer, Jan L. *Morality and Ethics in Early Christianity*. Trans. & Ed. Philadelphia: Fortress Press, 1987.

Wommack, Andrew. *Christian Philosophy*. Chennai: Andrew Wommack Ministries, 2012.

Wringe, Colin. *Moral Education: Beyond the Teaching of Right and Wrong*. Netherlands: Springer, 2006.

Yeager, Leland B. *Ethics as Social Science: The Moral Philosophy of Social Cooperation*. Great Britain: Edward Elgar Publishing Limited, 2001

Zaihmingthanga. *The History of Christianity in Mizoram (1944-1994)*. 2<sup>nd</sup> ed. Aizawl: Lengchhawn Press, 2016.

Zawla, K. *Mizo Pi Pute Leh An Thlahte Chanchin*. 5<sup>th</sup> ed. Aizawl: Lalnipuii, 2011.

---. *Rin Aia Mak*. Aizawl: Milan Press, 1984.

"Zopui: *Studies in Mizo Identity & Literature*". Aizawl: Archives Cimmittee, Govt. Hrangbana College, 2011.

Zoramdinthara. *Mizo Fiction: Emergence and Development*. New Delhi: Ruby Press & Co. 2013.

“*Zu In Mizo Society: Past and Present*”. Aizawl: Directorate of Education. Tribal Research Institute, 1983.

### **Journals**

Dokhuma, J. *Tlawmngaihna*. Aizawl: Meichher, Vol. XI, No. 11, 1976. p-9.

Laltlankimi, Esther. “Morality of the Mizo: Then and Now”. *Historical Journal Mizoram*. Vol. XX. Aizawl: Mizo History Association, 2019. p-132.

Sangkima. “Christian Response to the Emerging Socio-Political Situation from Mizoram Perspective”. *Historical Journal Mizoram*. Vol. XX. Aizawl: Mizo History Association, 2019. p- 19.

Vanrammawii. “Oral Tradition as a Source of Pre-Colonial Hmar History”. *Historical Journal Mizoram*. Vol. XIX. Aizawl: Mizo History Association, 2018. p-31.

### **Electronic Sources**

A Person of Moral Character – Everyday Health

<https://www.everyday.com>. Accessed on 4<sup>th</sup> Dec, 2019.

Bernardo, Karen. Characterisation and Types of Characters

[http://www.patkarvardecollege.edu.in/studymaterialpdf/3FY\\_English\\_Unit%201\\_Sem%201\\_English%200pt.%20Concepts.pdf](http://www.patkarvardecollege.edu.in/studymaterialpdf/3FY_English_Unit%201_Sem%201_English%200pt.%20Concepts.pdf). Accessed on 21<sup>st</sup> Aug, 2020.

Binary opposition/ Definition of Binary opposition at Dictionary.com

<https://www.dictionary.com> Accessed on 29<sup>th</sup> March, 2020.

“Definition of Moral”

<https://literarydevices.net/moral/> Accessed on 10 July 2021

“Definition of Morality”, Philosophy,

<https://www.allaboutphilosophy.org/definition-of-morality-faq.htm> Accessed on  
16 May 2019

“Difference between Ethics and Morality”

<http://www.buzzle.com/articles/difference-between-ethics-and-morality.html>

Accessed on 27 May, 2020.

Friendship Dynamics |What is The Real Definition Of A True Friend?

<https://www.betterhelp.com>general> Accessed on 3<sup>rd</sup> June, 2021.

How to Improve Your Self-Control

<https://www.verywellmind.com>ps...> Accessed on 14<sup>th</sup> June, 2021.

Interracial Marriage-IResearchNet

<http://psychology.iresearchnet.com/counseling-psychology/multicultural-counseling/interracial-marriage/> Accessed on 20<sup>th</sup> Aug, 2020.

Law and Morality/SpringerLink

[https://link.springer.com/chapter/10.1007/978-3-319-49496-8\\_3](https://link.springer.com/chapter/10.1007/978-3-319-49496-8_3)

Accessed on 4<sup>th</sup> June, 2020.

Literature and Morality

<https://isi.org/modern-age/literature-and-morality>

Accessed on 13<sup>th</sup> July, 2021.



Meaning of Immoral Character

<https://www.dictionary.com> Accessed on 4<sup>th</sup> Dec, 2019.

MISSION and ROLE | NARCOTICS CONTROL DEPARTMENT

<https://www.ncd.mhlw.go.jp/shimei> Accessed on 14<sup>th</sup> July, 2020.

Mother's role as a teacher in different stages of a child's life – India Today

<https://www.indiatoday.in/story> Accessed on 15<sup>th</sup> Aug, 2021.

“Role of Parents in Child Development”

<https://parenting.firstcry.com/articles> Accessed on 9<sup>th</sup> Aug, 2021.

Sex Before Marriage, Damaging Effects – Modern Ghana

<https://www.modernghana.com> > ... Accessed on 7<sup>th</sup> July 2020.

Perle. Stephen M, “Morality and Ethics: An Introduction”

<http://www.dyanamicchiropractic.com/mpacms/dc/article.phd?id=46121>.

Accessed on 26<sup>th</sup> May, 2020.

“The Definition of Morality”

<https://www.stanford.library.sydney.edu.au/archives/sum2002/entries/morality-definition/>). Accessed on 29<sup>th</sup> May, 2020.

“The Definition of Morality”, Stanford Encyclopedia of Philosophy

[www.horizons-2000.org/world\\_and\\_being/realization/being-elements/Stanford/the-definition-of-morality.html](http://www.horizons-2000.org/world_and_being/realization/being-elements/Stanford/the-definition-of-morality.html). Accessed 14<sup>th</sup> October 2018.

The Definition of Morality(Stanford Encyclopedia of Philosophy)

<https://plato.Stanford.edu/entries/morality-definition> .Accessed 14 October 2018

The Importance of Humility|Gloveworx

<https://www.gloveworx.com>blog> Accessed on 29<sup>th</sup> June 2020.

The Nature of Morality

<https://www.pearsonhighered.com/assets/samplechapter/0/2/0/5/0205053149/pdf>

Accessed on 17<sup>th</sup> Jan. 2019.

The Nature of Morality by Lester A. Kirkendall

<https://www.pearsonhighered.com/assets/samplechapter/0/2/0/5/0205053149/pdf>

Accessed on 17<sup>th</sup> Jan 2019.

“The Nature of Morality and Moral Theories”

<http://home.sandiego.edu/~baber/gender/Moral Theories.html>.

Accessed on 7<sup>th</sup> March 2019.

The Relation between Law and Morality by EmimaAlistar

[https://papers.ssrn.com/soB/papers.cfm?abstract\\_id+3388103](https://papers.ssrn.com/soB/papers.cfm?abstract_id+3388103)

Accessed on 4<sup>th</sup> June 2020.

11 Insightful Characteristics of Selfish People – Minimalistic Made Simple

<https://www.minimalismmadesimple.com>> ... Accessed on 31<sup>st</sup> September, 2021.

What is Morality? – Definition & Characteristics

<https://study.com/academy/lesson/what-is-morality-definition-characteristics.html>.

Accessed on 23 April 2019.

“What is the definition of moral norms?”

<https://www.quora.com/What-is-the-definition-of-moral-norms>

Accessed on 25<sup>th</sup> April 2019.

What is moral character?

<https://fivebooks.com/best-books/moral-character-christian-miller/>

Accessed 7<sup>th</sup> May 2021.

Why is a mother's love so unconditional? – Quora

<https://www.quora.com/Why-is-a-...> Accessed on 8<sup>th</sup> June, 2021.

### **Personal Interview**

Interview with Chhuankimi(sister of Khawlkungi)      16.5. 2019. 8:00 PM