

*Dissertation submitted to Mizoram University  
in partial fulfillment of the requirements for  
the award of the degree of Master of Philosophy  
in Mizo of Mizoram University, Aizawl.*

Submitted by

R. LALRINFELA

(MZU/M.Phil./176 of 09.05.2014)

Supervisor

Prof. R. Thangvunga

Department of Mizo

School of Education and Humanities

Mizoram University, Aizawl, Mizoram

## DECLARATION

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

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

Date: 29<sup>th</sup> July 2015

(R. LALRINFELA)

Place: Aizawl, Mizoram

Research Scholar

(PROF. R. THANGVUNGA)

Supervisor

Department of Mizo

Mizoram University

## ACKNOWLEDGEMENT

I acknowledge with gratitude, the abiding presence and guidance of God Almighty who helped me in completing my research.

I am very thankful to my Guide, Professor R. Thangvunga for giving me the opportunity to work under his supervision. I am very grateful to him for the support, help and encouragement throughout the entire process of writing this Dissertation. I know I can only complete this Dissertation because of him; again I am very thankful, and also very proud of him.

I would also like to express my sincere gratitude to my family, my sisters and brother, my father and my mother for providing anything I need and offering their best to meet my necessities. Final thanks go to all my friends who have given me good advice and valuable suggestion.

(R. LALRINFELA)

## CONTENTS

## Pages

**Declaration**

**Certificate**

**Acknowledgement**

<b>Chapter I</b>	:	Introduction	1 – 30
<b>Chapter II</b>	:	Analysis of Love in the Novels of Zikpuii pa	31 – 58
<b>Chapter III</b>	:	In-Depth Study of Love in the Selected Novels of Zikpuii Pa	59 – 83
<b>Chapter IV</b>	:	Conclusion	84 – 90
<b>Works Cited</b>	:		91 – 98
<b>Glossary</b>	:		99
<b>Bibliography</b>	:		100 – 105
<b>Appendix</b>	:		106

## CHAPTER - I

### INTRODUCTION

A study of literary works cannot ignore an acquaintance with the life of the person from whose thoughts the works under study came into being, even if the life history thus revealed may not in any way have bearing on the study of the works. This chapter therefore begins with a brief sketch of the life of the author, K.C. Lalvunga who writes under the pen-name of 'Zikpuii Pa,' which is a necessary complement to the study of his fictions and their treatment of human relationships on the plane of love in its various manifestations. The chapter is divided into three sub-titles: a biography of Zikpuii Pa, his works bearing on love, and glimpses of love in other selected Mizo novels.

#### **1.1 Biography of Zikpuii Pa:**

One of the most prolific and pioneering writers among the Mizos, the second son of eleven children born to Hrawva and Lalluii, Zikpuii Pa (K.C.Lalvunga) was born on December 27, 1929 at Aizawl. His pen name Zikpuii Pa (Zikpuii's father) adopts the name of his eldest children Lalzikpuii (Khangte, *Zabi Chhuanvawr* 7). He then became more popular as 'Zikpuii Pa' than as his real name, and everyone called him Zikpuii Pa in the literary world. Hence, the title of this dissertation.

When he was born, his father Hrawva was chief of Aizawl, and the first to have a Bachelor's degree among Mizos (1924) along with Lianhnuna (Lalmangaihsanga 45). Hrawva may be regarded as one of the first modern Mizo poets. R.Thangvunga in *Mizo*

*Hla leh a Phuahtute* writes, “Hrawva composed sixteen songs and translated four songs” (296). Siamkima gave him the title, ‘Father of Mizo Poetry,’ (Siamkima 189) in the sense of literary poetry as distinguished from folk poetry.

Zikpuii Pa began his educational career in Aizawl. He completed Lower Primary in 1939 and Middle School in 1943 from Boys’ ME School. He enrolled in Mizo High School in 1944 and finished his Matriculation in 1948. He continued his education at Shillong, and passed B.A. in 1953 from St. Anthony’s College. After completing his B.A., he took various jobs. He was Editor of *Zoram Thupuan*, a Weekly Paper financed and published by Zoram Zalenna Pawl (UMFO) from 1954 to 1956. While he took the charge of editor, he composed one song “Mami Pa Mumang” based on the advertisement written on the back page of *Zoram Thupuan* (*Zozam Par* 131). He joined the post of Sub-Inspector of Schools in 1955-1956, and became the Headmaster of Gandhi Memorial High School, Champhai, during the year 1956-1958. While he was in Gandhi Memorial High School, Champhai, he was elected Member of District Council from Champhai Constituency in the second election of Mizo District Council on January 25, 1957. He also held the post of Headmaster of Saitual High School in 1959-1962.

After taking different jobs, he joined the Indian Foreign Services in 1962 to be the first Mizo who became IFS officer. He was posted to different countries and held dignitary posts such as: as Third Secretary at Spain (1963-1965); Second Secretary at Chile (1965-1966); Under Secretary at Delhi (1966-1969); First Secretary in Australia (1966-1973), Nepal (1973-1975); Director at External Affairs (1975-1976); Ambassador in Venezuela (1977), Colombia (1977-1980), Oman (1980-1983), North Korea (1983-1986), and Jamaica (1986-1990). Jamaica was his final post and after that he retired from the service.

Zikpuii Pa married Darhmingthangi on September 5, 1948 and they had eight children, four sons and four daughters (Lalrhazuala 56). After retiring from service, he returned to Aizawl and lived at Venghlui till he died on October 10, 1994 of a heart-attack.

Zikpuii Pa may be considered, no doubt, as a man who possesses selflessness, sensitivity, generosity and honesty. His friends, students and colleagues have given an account of his characters and they all laid great stress on his gentleness, hospitality, and friendliness. In a book *Ziaktu Ropui Zikpuii Pa*, his old friends, his colleagues and students have written about his personality and character. In this book, Lalhmuaka wrote that even after becoming an Ambassador of India, he still talked to him as a High School student (9). K.Saibela, one of his students in Gandhi Memorial High School, Champhai writes, "He always opened himself to his colleagues and also to his students; and he was genial as ever. He was a perfect example of what the western people called a 'sociable man'" (65). The word of his best friend Thanpuii Pa goes: "Zikpuii Pa was a genial, friendly, and unselfish man... He always showed a cheerful look on his face; even obstacles as big as himself stood on his way, he paid no heed but faced it with great bravery... Hewas an altruistic person, meek and humble... who treated all men equally" (24-26). Lalzuia Colney, in *Thu leh Hla*, January 2003, also writes, "K.C. Lalvunga treated both the haves and have nots equally. To him, all men are equal." (22).

From the above statements, Zikpuii Pa appears to be a genial, friendly, and unselfish man. He was son of the chief of Aizawl, Hrawva, and the first to qualify for Indian Foreign Service among the Mizos. But he never kept himself aloof from others, both high and low. Even though he was of a high social status, he was always humble and lived a simple life. He never restrained himself from mixing with ordinary people.

He was also genial and friendly to his family. His son Andrew Lalherliana says, “My father and I were very fond of each other. When I was in ‘A Pawl’ (Kindergarten), he was just the right friend of me... and when I passed my matriculation, he was just the right friend for me again... My father was always capable of engaging with me according to my age and standard” (Lalthangliana, *Mi Chungchuang*48). His wife Darhmingthangi also says, “My husband has a noble soul, he can always forgive me, and he is always keen on teaching me new things. He would always explain patiently anything that I asked until I understand. There are so many things to admire about him, and after forty years of marriage, I have no complaint whatsoever” (48).

Zikpui Pa owned a high admirable character. He was genial and affectionate to his friends, and his family. It can be surmised that his family life and married life were quite happy. In this connection C.L. Thansanga writes, “They were a happy couple who showed great amount of love to each other. They were of one accord, a perfect example of a perfect marriage” (*Ziaktu Ropui*33).

As the son of poet Hrawva, Zikpui Pa was interested in literature from his early years. In this connection J.Malsawma remarks, “Zikpui Pa was my closest friend since we were admitted in Mizo High School in 1944. In 1946 and 1947, he composed a number of good poems” (Malsawma 372). Zikpui Pa wrote a novel in 1948 when he was only nineteen, and also wrote an essay, “Chunnu Zorami Thuchah chu zawm tur a ni,” in 1949. Unfortunately, many of his earlier works had not been found. B.Lalthangliana in *Mizo Literature* says that the five novels written by Zikpui Pa that were not found are “Lalringah leh Thanzuali Hmangaihna Vanduai,” “Champhai Kawng Khualzin,” “A Thurochhiah Chu Zawm Turin,” “Mumangah Talin Aw” and “Lalremmawia”(318).



Among his works which could be found, his first work “Tawnloh Chhimtlang Saw” appeared in 1949 (*Zozam Par* 58) and his last “Pastor Liangkhaia – Thu leh Hlaa Mi Ropui” in 1994, just before he died (*Thuhlaril* 166). During those forty five years, Zikpui Pa came out with remarkable poems, heart-rending novels, influential critical writings and notable essays which can be claimed to be important works and great contributions to Mizo literature. He has many works in various literary genres except drama. His works can be classified into poetry, novel, essay and critical writings. Many of his works are selected for text books from Middle Section to Master Degree in Mizo subject. Students of Mizo Department, Mizoram University (2002-2004) had an assessment of all Mizo books published before December 30, 2000. Zikpui Pa’s novel *Nunna Kawng huam Puiah* was selected as the best Mizo novel. *Zikpui Pa Hnuhma* (a collection of his poems) was also ranked number one, and *Zozam Par* (a compilation of his poems), number two in their respective genres (Khangte, *Mizo Lehkhabu* 309-310). It is undeniable that he was one of the greatest writers among the Mizo. He was a recipient of Academy Award in 1993-1995, awarded by Mizo Academy of Letters (MAL), which he received in 1995 posthumously (*Thuhlaril* 167). He was also selected as ‘Writer of the Century’, the award given by Mizoram State Government in the year 2000 (Khangte, *Zabi Chhuanvawr* 24). A literary journal *Thu leh Hla* (published by MAL) also issued a special volume in his honour in 1994.

Zikpui Pa contributed generously to Mizo literature. A total number of his essays and articles are more than fifty five, composed seventeen poems. He also wrote six novels. All his literary works are published in the following volumes:

- 1) *C.C. Coy.No.27 and Kraws Bulah Chuan*(novels) - 1986
- 2) *Nunna Kawng huam Puiah, Part I & II* (novel) - 1989

- 3) *Zikpuii Pa Kutchhuak* (A collection of seventeen essays, compiled by B.Lalthangliana) - 1990
- 4) *Zikpuii Pa Essay Ziahte* (five essays collected by C.Dinthanga)- 1990
- 5) *Zozam Par* (A compilation of seventeen poems) - 1993
- 6) *Lungrualna Tlang* (A book consisting four novels “C.C. Coy. No.27,” “Hostel Awmtu,” “Silvarthangi” and “Kraws Bulah Chuan”) - 1994
- 7) *Zikpuii Pa Hnuhma* (A collection of fifty five essays included his essays which were published before) - 2000
- 8) *Lalramliana* (novel) - 2000

The complete manuscripts of one novel *Lalramliana*, which he began in 1950 and finished in 1993, were not found. It was published in 2000 but it is incomplete as it is written in the introduction – “It might be one third of the total manuscript” (*Lalramliana* ix). So, this novel *Lalramliana* is not be included in the study, and the study will focus on his five novels – *Nunna Kawnghuam Puiah*, *Silvarthangi*, *Kraws Bulah Chuan*, *Hostel Awmtu*, and *C.C. Coy. No. 27*.

## **1.2 His works bearing on Love:**

Before coming to treatment of love in the novels of Zikpuii Pa, a clear understanding of the concept of love as it relates to people in literature is a necessary pre-condition. The word ‘love’, though very common and popular, is difficult to define. Many scholars, writers and psychologists have attempted to define love, but none of it could be accepted as the truest definitions. In this connection, Beverly Fehr, in ‘The Concept of Love Viewed from a Prototype Perspective’, displayed S.S. Bremh’s comment, “Social scientists have had as much trouble defining love as philosophers and

poets. We have books on love, theories on love, and research on love. Yet no one has a single, simple definition that is widely accepted by other social scientists” (427).

In *Social Psychology* by Elliot Aronson, we find a poem written by Beilby Porteus which showed that the difficulty to explain love

Love is something so divine,  
Description would but make it less;  
'Tis what I feel, but can't define,  
'Tis what I know, but can't express. (375)

In *Oxford Advanced Learners' Dictionary*, love is defined as “a strong feeling of deep affection for somebody/something, especially a member of your family or friend; a strong feeling of affection for somebody that you are sexually attracted to; the strong feeling of enjoyment that something gives you; a person, a thing or an activity that you like very much” (916). *New Webster Dictionary and Thesaurus* defines love as “a personal emotion felt for another person manifesting itself in deep affection, devotion or sexual desire, a great liking, fondness” (588). In *New Webster Dictionary of the English Language*, it is defined as “a feeling of a warm personal attachment or deep affection, as for friend, parent or child; a strong or passionate affection for a person of the opposite sex” (566).

In *The Individual, Marriage, and the Family* by Loyd Saxton, the student whose name was not mentioned attempted to answer the question, ‘What is love?’ And his reply goes:

Love is the feeling that your special person as the most important thing in the world to you... Love is a very special closeness and caring... Love is caring for another person as much or even more than you care yourself. Security.Warmth.Sharing everything. Looked upon as eternal... Love causes

all the good qualities to come out in people... Love is sharing, caring, living for, helping of another person or persons with whom you enjoy – it is the ultimate in life – it's what you lived each day for. Love – a kind of fondness for a person. Emotional feelings and respect for someone. Being able to give a little of yourself and not expect anything back. (127)

According to *Wikipedia, the free Encyclopedia*, “It can refer to an emotion of a strong attraction and personal attachment. It can also be a virtue representing human kindness, compassion, and affection – the unselfish loyal and benevolent concern for the good of another. It may also describe compassionate and affectionate action towards other humans, one's self or animals.”

In the Scripture, we find the expression of love in the Second Letter of St. Paul to Corinthians:

Love is patient; love is kind; love is not envious or boastful or arrogant or rude. It does not insist on its own way; it is not irritable or resentful; it does not rejoice in wrong-doing, but rejoices in the truth. It bears all things, believes all things, hopes all things, endures all things (*The Holy Bible, The New Testament*, 175).

The Apostle apostrophizes on the value of love in the following verses:

If I speak in the tongues of mortals and of angels, but do not have love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but do not have love, I am nothing. If I give away all my possessions, and if I hand over my body so that may boast, but do not have love, I gain nothing (175).

We can say that love is a strong liking, a feeling of attention and solicitation towards fellow humans, passion and affection of somebody towards another, strong desire for union, wish to keep the others happy and comfort. In Greek language, the word

'love' has been distinguished to many types. In the *Wikipedia, the free Encyclopedia*, it is written that Greek has four distinct words of love: *agape*, *eros*, *philia*, and *storge*. *Agape* means love in a spiritual sense and is used by Christians to express the unconditional love of God for us. *Eros* is physical passionate love, with sensual desire and longing. *Eros* can be interpreted as a love for someone whom you love more than the *philia*, love of friendship. *Philia* means affectionate regard for friendship in both ancient and Modern Greek. It includes loyalty to friends, family, and community, and requires virtue, equality and familiarity. *Storge* means "affection." It is natural affection, like that felt by parents for offspring.

From the above, we can say that love is affection or strong liking that exists between human individuals and it incorporates a feeling of kindness, loyalty, sacrifice, sympathy, compassion and passion for somebody or something. It can also exist between humans and other animals, even for inanimate objects. The common elements in love are mutual understanding, giving and receiving support, valuing and enjoying with the loved one. But it can be different from person to person in different situations and contexts. Love can be born between young people of opposite sex, between friends, between parents and children, between family relatives, which we will give the names of romantic love, friendship love, parental love and kinship love in this paper. In most societies, except the society where the people apply arranged marriage, love between young men and young women or romantic love is a pre-condition for marriage. Mizo society also greatly practised this type of love from the time of our ancestors till today.

Works of literature from the past to the present contain characters imbued with different forms of love, but love is most often the central pivot of the plots writers are interested in. Mizo novelists have always depicted love in most of their novels. Among

different kinds of love, romantic type of love is always shown by the Mizo novelists in their novels. In the novels of Zikpui Pa, we find various kinds of love and of these romantic love plays a vital role in life of the characters. The heroes and heroines were tied together in romantic love and most often than not romantic love leads the pair of lovers to a happy ending. Among his five novels, *C.C. Coy.No. 27* is the only novel without romantic love.

The lovers who portray love in the 'romantic' sense in the novels of Zikpui Pa are Chhuanvawra and Ngurthansangi in *Nunna Kawnghuam Puiah*, Lalsawma and Thanchhingi, Lalsawma and Hmingthansiami, both pairs in *Kraws Bulah Chuan*, Babu and Silvarthangi, Lalhnuna and Silvarthangi, in *Silvarthangi*. In *Silvarthangi*, Mangluaia, the son of chief Lalsailova, was also attracted by the physical beauty of Silvarthangi. But his strong desire for Silvarthangi was urged by lust. *Hostel Awmtu* is about a haunted hostel. Here, romantic love is seen in the story of the stranger who came to Lalkhuma. The man was murdered long ago because of romantic love. He was envied by those who loved his beloved Laltinchhingi and they stabbed him in the heart and he died.

In *Nunna Kawnghuam Puiah*, two lovers Chhuanvawra and Ngurthansangi faced many problems in their love-life. The story is located in Zopui village and the two lovers were staying there with contented life. But, when Chhuanvawra was studying in Shillong, *Rambuai* (Insurgency) took place in Mizoram. Ngurthansangi was illegally taken as a prisoner and forced to marry Capt. Ranade. Chhuana was staggered when he heard the bad news from Mizoram. He had a strong determination to find out his beloved. After many years, Chhuanvawra met his true love Ngurthansangi in the brothel of Prithviraj Restaurant, Chandigarh. Ngurthansangi had been sold by her husband and illegally forced to prostitution. With the help of his non-Mizo fellow trainees and K.D.

Sharma, DIG, he rescued Ngurthansangi from her captivity in the brothel and after that they got married at Zopui village.

The relationship between Lalsawma and Thanchhingi, Lalsawma and Hmingthansiami in *Kraws Bulah Chuan* can be seen as romantic love. Lalsawma, son of Pastor Tlangkhuma and Thanchhingi fell in love. But unfortunately, both the parents did not want to approve their relationship because there deep enmity between the two families. Thanchhingi was forced by her parents to marry Subedar Lalzarliana whom she could not love. But her parents thought that Lalzarliana was the best for a son-in-law. So, Thanchhingi failed to prevail against her parents and she married Lalzarliana.

After Thanchhingi got married, Lalsawma completed his LMP and got posted in Aizawl. One day, he met a young beautiful girl named Hmingthansiami when he performed his duty during the outbreak of smallpox epidemics in Aizawl. He was suddenly captured by the beauty and charm of Hmingthansiami. It may be called a case of love at first sight when they first met. Their fathers were both Pastors and were also intimate friends when they studied in Cherra. Lalsawma sent an emissary. Hmingthansiami's parents accepted the proposal made by Lalsawma and marriage function was successfully organised before the end of the year.

After they had four children (two sons and one daughter), Lalsawma was transferred to the rural area very far from their home. Lalsawma went to that village without his family and stayed alone. Unexpectedly, he met his old girlfriend Thanchhingi in that village. Thanchhingi is now a widowed woman because her husband Lalzarliana was killed in a war, and she was living in that village with her aunt's family. They could not hide the affection and feelings aroused in their hearts. Their love was renewed and this caused trouble between Lalsawma and Hmingthansiami.

When Lalsawma was posted back to Aizawl, his wife read his diary in which how he spent many times with Thanchhingi was written and about the renewal of love between them. Hmingthansiami felt angry with Lalsawma, and in consequence, they got divorced and Hmingthansiami returned to her parent's home with her youngest daughter Lalduhkimi. When they were separated, their daughter Lalduhkimi suffered from a severe attack of diphtheria disease. Doctors and nurses and Lalsawma showed their best to save the life of Lalduhkimi. But all their efforts were futile and Lalduhkimi died two days after she was admitted in the hospital. Lalsawma blamed himself for the death of his daughter and thought that it was his own fault. And the novel ended with the re-union of Lalsawma and Hmingthansiami beside the grave of their daughter Lalduhkimi.

We have seen romantic type of love between Babu(Lalsanglura) and Silvarthangi in the novel *Silvarthangi*. The love of Lalhnuna and Mangluaia towards Silvarthangi can be regarded as 'erotic love or sexual desire.' Their strong feelings were driven by pure lust, and such love could not last for long. Both the two men made the life of Silvarthangi desperate and miserable. Mangluaia tried to win the heart of Silvarthangi brutally and tried to rape her. Silvarthangi preferred to die rather than marry Mangluaia. Lalhnuna disguised himself and courted Silvarthangi. He was very affectionate to her and finally they eloped. But after they had one daughter, Silvarthangi found out that her husband Lalhnuna was a criminal who had committed several crimes. He was apprehended by the police and their married life was ended. Silvarthangi became an abandoned woman with her infant daughter and had to live in humiliation and despair.

Unlike the love of Lalhnuna and Mangluaia towards Silvarthangi, the love of Babu (Lalsanglura) is very different; he is reliable and his love lasted till the end of the novel. Love at first sight happened between Babu and Silvarthangi; they were attracted to each



other when they met for the very first time at the village of Saithah. But unluckily, they had no time to show their inner feelings to each other and Babu left Saithah village soon. They met again after many years when Silvarthangi was a divorced woman with an illegitimate daughter. But Babu did not despise her. And the story ended with the marriage function of Babu and Silvarthangi.

In *Hostel Awmtu*, we see a tragic romantic story in which the two lovers are interrupted by others and a young man was killed because of envy and malice. The ghost of that man came to the hostel and told one of the hostellers Lalkhuma what had happened to him. The rest of the story goes like this. One Sunday night, Lakhuma was staying alone in the hostel while all his friends had gone to the church. When he was reading his text-book, he heard the sound of running and scuffling outside. Immediately, one man appeared in his room and said that he was stabbed in his heart. The man told Lalkhuma that he was also a student and stayed in that hostel. He further recited the horrible thing that happened to him and his love-story. He and a beautiful maiden named Laltinchhingi, fell in love with each other, and were engaged to be married. He called her his wife instead beloved. But, he was in an enviable position for those who loved Lalthinchhingi. Laltinchhingi was a very beautiful young woman and she perhaps attracted the heart of all other men. So, he was stabbed and killed by those who were envious of him. Lalkhuma asked him to go to the doctor but he refused and left the room. Soon after he left the room, Lalkhuma heard that his door was being knocked by his friends who came home from the church. Lalkhuma was very surprised when he realised that he locked his door and that everything in the room was same. In the end, it was concluded that the man who came to Lalkhuma no other than a ghost. As he said to Lalkhuma, he was also one of the hostellers long ago. He was murdered by his friends and he haunted the hostel every twentieth year. We find, in *Hostel Awmtu*, not only

romantic love, but also the love of parents towards their children from the conversation between Lalkhuma and the ghost.

Other kinds of love that appear in Zikpui Pa's novels are friendship love, parental love and kinship love. Friendship love is the love of human beings towards their fellow humans. It is connected with *tlawmngaihna* (altruism) in Mizo society. Parental love is the love of mother and father for their children. Kinship love is the affection that existed between near relatives.

Friendship love is the love for fellow humans or societal love. In this regard, Mizo society greatly practised this type of love from the time of our ancestors. Mizos are ready to help others in need and rendered themselves to do whatever the occasion demands, the spirit of which is called *tlawmngaihna*. The novelist being a Mizo, he seems to have given focus on this kind of love in his novels.

Friendship love is seen between Lalsawma and Padenga, Silvarthangi and Tlanthangi, Ralkapzauva and Bahadur, Chhuanvawra and his fellow trainees outside Mizoram. In *Kraws Bulah Chuan*, Lalsawma and Padenga were tied together by friendship love. They shared everything between them and they showed how the Mizos help friends even in courtship. Padenga was the one who made an opportunity for Lalsawma to have good times with his beloved Thanchhingi. He also helped Lalsawma to start a new love with Hmingthansiami. In *Silvarthangi*, there is a deep affection between Silvarthangi and her friend Tlanthangi. Tlanthangi is always there for Silvarthangi in times of trouble. For Silvarthangi only Tlanthangi is a faithful friend and a true lover in the village of Saithah.

The strong friendship love between Ralkapzauva and Bahadur in *C.C. Coy. No.27* is identical with Mizo *tlawmngaihna*. *Tlawmngaihna* as it is known and practised in Mizo

society is more than mere altruism; it is a code of conduct in the social life. A Mizos is expected to be a '*tlawmngai*' person, and the code is inculcated in the family and in the society so as to fashion the new generation to be a man who is ready to help and sacrifice himself for the needy. A *tlawmngai* person is never afraid to die to save the lives of others.

In *C.C.Coy. No. 27*, when the hero Ralkapzauva went to Shillong to continue his study, he met an old coolie named Bahadur whom he employed to carry his luggage, and from that moment the two became friends. Without sharing and spending time together, they were deeply connected to each other. When Ralkapzauva was punished by his seniors in the hostel, and had to wash all the clothes, Bahadur helped him. One night Ralkapzauva met a Khasi young man who was drunk and the man harassed him and tried to beat him. But Bahadur came and saved Ralkapzauva from the fray.

In *Nunna Kawng huam Puiah* the hero Chhuanvawra found friendship with his fellow-trainees outside Mizoram. With the help of his friends, Chhuanvawra found out his beloved Ngurthansangi in Chandigarh where she was illegally forced to prostitution. When he took out Ngurthansangi from the brothel, he was helped and guided by D.K. Sharma, brother of his friend Sharma.

Now we turn to parental love. Not only humans, but animals also demonstrate their duty to protect, guide and feed their young ones which is natural law. But, this parental love in human behaviour goes beyond animal or natural behaviour. The affection between parents and children continues until they die.

In *Kraws Bulah Chuan* and *C.C. Coy. No.27*, we find the love of the father towards his son. Pastor Tlangkhuma wanted his son Lalsawma to become a medical doctor. He couldn't provide all the educational fees from his salary only. He borrowed money from

friends. When Lalsawma finished his study, the total debt was Rs. 1375/- which was a huge figure at that time. In *C.C. Coy. No.27*, Ralkapzauva was guided by his father on his way to Aizawl to admit himself in High School. When Ralkapzauva faced promotion exam, his father stayed with him in the hostel to cook food and do whatever he needed. Maternal love cares and consoles children when they feel hurt or despair. In *Kraws Bulah Chuanwe* find the star-crossed lovers Lalsawma and Thanchhingi whose relationship both the parents did not approve. So, Thanchhingi was forced by her parents to marry Subedar Lalzarliana. Lalsawma was also scolded by his parents to stop his love relationship with Thanchhingi. Both the fathers Taivela and Pastor Tlangkhuma strongly opposed the love relationship more than did the mothers. So, Thanchhingi found consolation and inner peace from her mother. Lalsawma was also relieved and soothed by the words and tender care of his mother.

Instances of kinship love or affection between near relatives come to light in some characters in the novels of Zikpuii Pa, viz., between Silvarthangi and her grandmother, between Silvarthangi and Pu Kairuma's family, between the families of Chhuanvawra and Ngurthansangi, between Chhuanvawra and his younger sister Thanpuii. In *Sivarthangi*, after the death of her parents, she with her grandmother was taken to the house of Liankung, younger brother of Lianchhunga. Silvarthangi did not receive tender care and sympathetic treatment from her new family. The family tortured her mentally and physically, and she lived in an appalling condition. But her grandmother rebuked Liankung whenever his family beat Silvarthangi without genuine reason. The love of the grandmother saved Silvarthangi from torture and oppression. After her grandmother died, Silvarthangi's life became more tragic and miserable than before.

When Silvarthangi became a widowed woman with her infant daughter, she could no more tolerate ill-treatment from the family of Lianchhunga; she left the village of Saithah and went to her mother's younger sister Thanchhungi by name. Unfortunately, Thanchhungi had died two years before, and her husband Pu Kairuma got married again. But Pu Kairuma and his family accepted Silvarthangi with her little daughter as members of their family. Silvarthangi received good treatment from them and she began a new life.

In *Nunna Kawnghuam Puiah*, the ancestors of the hero Chhuanvawra and the heroine Ngurthansangi were Sailo chiefs and the two families had an intimate relationship. The close relationship between them gave the two lovers an opportunity and advantage. This kind of love was also seen in Chhuanvawra's relation with his younger sister named Thanpuii, and Ngurthanhrangi, the elder daughter of Pu Khawvelthanga.

### **1.3 Glimpses of Love in other Mizo Novels:**

The Mizos are very fond of songs and stories. From the time of our ancestors, a great number of songs and tales appeared. Due to the absence of writing, our folksongs and folktales are passed orally. In 1894, two Christian missionaries named Rev. J.H. Lorrain (Pu Buanga) and Rev. F.W. Savidge (Sap Upa) came to Mizoram to spread the gospel of Jesus Christ in this hilly land. Besides preaching and translating the Bible and hymns into Mizo language, their works included putting Mizo language and literature on a sound footing. They introduced Mizo alphabet based on the Roman script, opened schools and published books. They taught and trained the Mizos in order to educate them and civilize them. The works of Christian missionaries paved the way of development for the Mizos in education and literature.

Soon after the missionaries came, education and literature was developed and Christianity spread rapidly. An essay written by the Mizos appeared in the first issue of *Mizo leh Vai Chanchin Lehkhabu* in 1902 (a monthly journal. Its name was later changed to *Mizo leh Vai Chanchinbu*). Suaka, Lalhrima and Suakhnuna contributed their essays in the first issue (Lalthangliana, *Mizo Literature* 151). Thanga also translated and composed in 1900's. According to C.Vanlallawma in *Mizo Hla leh a Phuahtute*, "Thanga composed his first song(hymn), 'Kan Chatuan Pa chu rawn zawng rawh u' in 1903-04, and he composed eight songs in 1903-1911" (21-22). Just after the missionaries came, a good number of essays and songs written and translated by Mizos appeared. Such amazing progress in education and literature could have come only as a result of the works of early missionaries.

When 1936 came, there was a landmark in the history of Mizo literature, as in this year L.Biakliana wrote a novel called *Hawilopari*. *Hawilopari* is the first Mizo novel. L.Biakliana wrote *Lali* the next year. His friend Kaphleia wrote *Chhingpuii* in 1938-1939. *Hawilopari*, *Lali*, and *Chhingpuii* are the first three Mizo novels. L.Biakliana and Kaphleia were soon followed by Lalzuithanga, Capt. C.Khuma, C.□huamluaia and KC Lalvunga (Zikpuii Pa). After 1940, the number of Mizo novels grew year after year. K.C. Vannghaka writes in *Mizo Studies* Vol. I.1, "In the decade of 2001-2010, more than ninety novels were published" (45).

Just as love has always been one of the most universal themes in literature, Mizo novelists too have depicted love in most of their works. Among different kinds of love, romantic type of love is the popular element which pervades many of Mizo fictions. In this connection R.L. Thanmawia writes in his book *Mizo Values*, "When we look at the Mizo fictions, undoubtedly we find that romantic elements pervade every Mizo

novels”(120). R.Lallianzuala has also remarked, “Most of Mizo fictions are love stories; a novel without love between young man and young woman might be tenth out of hundred” (SP 70). Many of our folktales are entwined by tragic and heart-rending romantic stories like “Tlingi leh Ngama,” “Chawngmawii leh Hrangchhuana,” “Duhmanga leh Dardini,” etc. We also find romantic love in the first three Mizo novels. Hminga and Pari in *Hawilopari*, the two protagonists are lovers. The love between a young couple Biakmawia and Lali is the central focus in the *Lali*. In *Chhingpuii* written by Kaphleia, the tragic love story between Kaptluanga and Chhingpuii is a legend. The romantic story is the story which most Mizo writers would like to dwell on in their fictional works.

Now we proceed to highlight love in selected Mizo novels. Five Mizo novels which depict various types of love, i.e. *Zawlpala Thlan Tlang*, *Duhtak Sangpuii*, and *Pasal Duhthlan* by Khawlkungi; *Irrawady Lui Kamah* and *Kham Kar Senhri* by James Dokhuma are selected for their exclusive portrayal of love-story. Khawlkungi, born on 1927 and died in 2015, was perhaps the most prominent Mizo woman in the field of literature, especially the novel. Her literary works are mainly translation and fictions, and she would be remembered as a novelist, having sixty six novels to her credit (*Mizo Literature*, 463). She was awarded Padma Shree in 1987 in literature and an Academy Award given by Mizo Academy of Letters (MAL) in 1998 (Khangte, *Khawlkungi leh 9*). James Dokhuma, born on 1932 and died in 2007, was also one of the best Mizo writers who wrote novels, biography, drama, poems, numerous articles and essays. He was also awarded Academy Award and Padma Shree in 1983 and 1985 respectively (*Thuhlaril 175*). R. Lalrawna writes, “James Dokhuma wrote 42 books” (16).

In the three novels of Khawlkungi - *Zawlpala Thlan Tlang*, *Duhtak Sangpuii*, and *Pasal Duhthlan*, the author depicted romantic love and marriage, and other kinds of love. *Zawlpala Thlan Tlang* is the story of the love between the hero Malsawma and the heroine Vanlalremi. Remi is a pitiable and bereaved lady; she lost her father in the opening chapter of the novel. The hero Malsawma, a dashing, wise and virtuous man, is a teacher in Mission School, Aizawl. Their love story began when they met for the third time on their way towards Reiek village. Due to the outbreak of Second World War, Mission School in Aizawl was closed and Malsawma was transferred to Reiek village. Remi had to leave the house of Pi Zaii, a lady missionary, and went to Reiek to join the family of Upa Kawla, her maternal uncle.

On his way to Reiek, Malsawma was bitten by a snake and was forced to lie down in an old shed beside the road. In this old shed, Malsawma and Remi spent a rainy night together and Remi tried her best to nurse Malsawma and cure his pain. From that night the affection between them which they did not show in words or actions before came to the surface. In Reiek village, they fell in love and became engaged. Unfortunately, a great disturbance befell them and their hope to get married was completely shattered.

Lalkhawthangi, a beautiful lady but of bad habit in Reiek village, tried to win Malsawma's heart. But Malsawma reserved his love for Remi alone. One morning Thangi felt angry with Malsawma and that day she turned to Vanthanga. Vanthanga was an Indian army who was on leave at that time. Thangi and Vanthanga had an affair and Thangi conceived a baby. Her brother Lalgura blindly accused Malsawma as the father of the baby. Malsawma strongly opposed and Lalgura filed a lawsuit to the village court against Malsawma. Though Malsawma was acquitted from the case, he received a letter



from the Mission Board, Aizawl, and he was suspended from his post. A married-man was appointed for the new Headmaster in Reiek High School.

Malsawma made a decision to leave his job and cancelled the marriage proposal with Remi. He joined the Indian army as a Commissioned Officer. After he was promoted to 2<sup>nd</sup> Lieutenant, he took leave and married his only love Remi. In the context of romantic love between the hero and the heroine in the novel of *Zawlpala Thlan Tlang*, it is true that love endures all adversities and problems, and the lovers are blessed for their faithful to each other.

Besides the lovers Malsawma and Vanlalremi, other characters Lalkhawthangi, Vanthanga, Lalmuana, and Biaktluanga had also shown their love towards the opposite sex. The attachment between Vanthanga and Lalkhawthangi can aptly be regarded as sexual desire. Lalmuana, a drunkard, was also urged and driven by lust. He was attracted by the physical beauty of Remi and tried to capture her heart without knowing her inner feelings towards him. He sought only his happiness and his love can be seen as self-love. Biaktluanga was also attracted by Remi, but his strong feeling was not reciprocated. Remi kept her vows to be faithful to her beloved Malsawma.

Like Malsawma and Remi in *Zawlpala Thlan Tlang*, in the *Duhtak Sangpuii*, a number of problems and difficulties fell upon the two lovers Tluanga and Sangpuii, the hero and the heroine. But love triumphs in the end; Tluanga and Sangpui met again happily in the end of the novel. Love at first sight was seen between them. They met each other for the first time in Calcutta and they instantly attracted each other from that moment. Tluanga has never met a girl like Sangpuii who captivated his eyes and his heart from the first glance. Like Tluanga, Sangpuii had never fallen in love with a man

before she met Tluanga. But after they had known each other, her heart was fully occupied by Tluanga.

The two lovers promised to meet at Howrah Station in Calcutta to go to Delhi. But things did not go as planned. Tluanga and his friend Vala helped Thangi who was secretly doing business in smuggling and the police captured her with the drug No.4 in her bag. With the help of Tluanga and Vala, Thangi was saved from being arrested by the police. But Tluanga and Vala were arrested and tortured by the gundas, so they could not turn up to catch the train.

Meanwhile, Sangpuii reached Delhi and lived with her friend Hmingi in a rented house. When Hmingi came to know that Tluanga was attracted by Sangpuii, she was filled with jealousy and malice because she was also in love with Tluanga. So, Hmingi urged Sangpuii to love Mr. Hussain, a mathematics teacher in their institution, but Sangpuii could not love him. In the meantime, Tluanga heard a rumour that Sangpuii and Mr. Hussain were in love and had already made a proposal. Sangpuii also came to believe that Tluanga was in love with Thangi. Time passed quickly, and Sangpuii finished her exam. She wrote a letter to Tluanga expressing her inner feelings and left Delhi.

After she reached Aizawl, Sangpuii was appointed as a Head Teacher in a Primary School at the village of Lungdar East. She with her mother left Aizawl and lived in Lungdar East, which was their original village. In Lungdar East village, Sangpuii was courted by Lianphunga, son of the chief of Lungdar East, but she could not love him at all. Since Lianphunga could not succeed in his strive to win Sangpuii, he resorted to rape her in the jhum, but he could not accomplish his desire. After Lianphunga was humiliated, he did not continue to disturb Sangpuii. God granted an opportunity to the

two lovers Tluanga and Sangpuii at the end of the novel. They met happily in Calcutta where they met for the first time at the opening chapter of the novel. They expressed their feelings and thoughts to each other and made a proposal to get married.

Romantic love seen in these two novels are testimony of the adage that the way of true love does not be run smoothly, but lovers bound by true love still remain loyal to each other and keep their vow to each other. In *Zawlpala Thlan Tlang* and *Duhtak Sangpuii* the common features of romantic love are the generous love of the hero and the heroine; problems and troubles befell them, but their loyalty to each other was rewarded with a happy union at the end.

Romantic love also plays a dominant role in the novel *Pasal Duhtlan*. In this novel, the heroine Malsawmi met three different guys in her life-time. In the first, her heart and mind are occupied by Lalthanmawia and she fell in love with him. But Lalthanmawia did not return her love because of his poor economic condition. After that Malsawmi met Pro-Pastor Lalsawmliana whom her parents wanted to be their son-in-law. Malsawmi was asked by her parents to marry Lalsawmliana, but Malsawmi preferred to join a college in Gauhati than to marry Lalsawmliana.

In Gauhati she met another guy named Lalliansanga, an Engineering student. They were suddenly attracted to each other and easily fell in love. Lalliansanga had a wife and children in his hometown, Kolasib village but never told Malsawmi. They secretly got married in Asoka Hotel, Shillong without informing their families and friends. In the meantime, Pi Thangliani, the mother of Malsawmi, went to Shillong and discovered what her daughter had done, and was deeply hurt and absolutely furious. They made a plan to get married in Mizoram as soon as possible with the consent of their family. Unfortunately, Malsawmi had conceived a child and learned that her beloved

Lalliansanga was already married and had had two children. Malsawmi was very upset and filled with misery and pain. She attempted to abort the baby to avoid humiliation and she took medicine before she slept in the night. But she failed in her attempt and lost her life.

Lalliana, a man of bad habit and loose-discipline, tried to win Thanhliri. But his feeling towards Thanhliri was purely sexual and he attempted to have sex with her. But Thanhliri strongly opposed him and he did not succeed. Thanhliri, an obedient girl, married the Pro Pastor Lalsawmliana and lived happily after.

In the three novels written by Khawlkungi, *Duhtak Sangpuii*, *Zawlpala Thlan Tlang*, and *Pasal Duhtlan*, romantic love plays a vital role. In *Zawlpala Thlan Tlang* and *Duhtak Sangpuii*, the hero and the heroine were beset with many problems and difficulties. But they endured all adversities and their love did not fail. They met each other again at the end of the novel and after that they lived blissfully. It is obvious that in the context of romantic love, the lovers may be thwarted in their plan, and their hopes and dreams almost crushed. But love bloomed fully after undergoing many trials. The generous love between Malsawma and Vanlalremi in *Zawlpala Thlan Tlang*, and Tluanga and Sangpuii in *Duhtak Sangpuii* transcended love of infatuation that appears in the novels: between the other lovers, Hmingi and Mr. Hussain in *Duhtak Sangpuii*, Vanthanga and Lalkhawthangi in *Zawlpala Thlan Tlang*.

In *Zawlpala Thlan Tlang*, the beautiful relationship between the heroine Remi, Biakkungi and Pi Zaii (the lady missionary) is friendship love. This kind of love is also seen between the hero Malsawma and Vanthanga. Another friendship relation we find in the other two novels between Tluanga and Vala, Hmingi and Sangpuii in *Duhtak Sangpuii*, Malsawmi and Thanhliri, Lalliana and Lalthanmawia in *Pasal Duhtlan*. In the

*Zawlpala Thlan Tlang*, Rochhinga tried to force Remi to marry Lalmuana, so she left the house and went to Sialsuk. She found a new friend Biakkungi, and she was taken to the house of Pi Zaii where she learned many domestic skills. Biakkungi and Pi Zaii helped Remi when she was in desperate need of love and help. When Remi married his true love Malsawma, a marriage celebration was also held in Pi Zaii's house. The love between them is deeper than the friendship bond between Malsawma and Vanthanga.

The bond of friendship between Malsawmi and Thanhliri, Lalliana and Lalthanmawia in *Pasal Duhthlan* was mentioned little. They barely knew each other and did not share their inner feelings and thoughts to each other. But it can be noted that the connection between Malsawmi and Thanhliri is stronger than between Lalliana and Lalthanmawia. In *Duhtak Sangpuii*, the hero Tluanga and his bosom friend Vala stayed in the same hostel in Delhi. They heard the rumour that Sangpuii and Mr.Hussain fell in love and made a vow to get married. Vala failed to extend sufficient help and encouragement to his friend Tluanga to meet Sangpuii to find out the truth. In regard to the affection existed between the friends, we can say that love and affection of women towards their friend is greater than men.

Love, affection, caring, kindness, favour and compassion among kindred which we call kinship love is shown by Khawlkungi in her novels. In *Zawlpala Thlan Tlang*, after her father has died, Remi was taken to the house of Pu Rochhinga, the husband of her father's sister Pi □huami. Remi was not allowed to attend the church service regularly, and was forced by Rochhinga to marry Lalmuana. Remi alone could not stop Rochhinga in his plan and Pi □huami asked her not to refuse. But Remi could not love Lalmuana, and she then fled from the house. Remi also joined the family of Upa Kawla, her maternal uncle in the village of Reiek. In the house of Upa Kawla, Remi found good

treatment and lived in peace. Sangpuii, the heroine in *Duhtak Sangpuii*, a fatherless girl, was helped and supported by her maternal uncle Pu Lalliana in her education. After the death of her father, Sangpuii, with her mother and younger sisters were taken to Aizawl by Pu Lalliana, and helped them with money. It can be seen, in the novels of Khawlkungi, that the love of men towards their kith and kin is more pragmatic and materially more dependable than that of women.

Romantic type of love also plays a vital role in the novels written by James Dokhuma. In his two novels *Kham Kar Senhri* and *Irrawady Lui Kamah* we have romantic love and friendship love. The characters who represent romantic love in his two novels are Remthanga and Ngaii, Lalauva and Chhungi in *Kham Kar Senhri*, Thanzinga and the Burmese young woman named Miss Ma Thui in *Irrawady Lui Kamah*. In these two novels, many difficulties had happened and hampered the hero and the heroine in their plans, so romantic love does not lead the lovers to marriage.

In *Kham Kar Senhri*, we find romantic love between the hero Remthanga and the heroine Ngaii. The novel also depicts this type of love between Lalauva, a bosom friend of Rema, and Chhungi. The hero Remthanga was a fatherless child since his father died when he was very young. He grew up in the house of his paternal uncle and after he reached the age of youth, he lived with his mother. When the MNF movement broke out in Mizoram, curfew was imposed by the Indian Army every night. One Sunday night, curfew was called off for a while, and Rema and Lalauva attended the church service. In this service Rema saw a beautiful girl whom he had never seen before. He was suddenly attracted and obsessed by that girl. The name of that girl was Ngaii hailing from a well-to-do family in the village of Theichangbung, not far from the village of Rema, N.Hlimen.

When they came to know each other, they shared their inner feelings and fell in love. It can be said that love at first sight happened between them. One Sunday evening, Rema and Lalauva went to Theichangbung village to see Ngaii. Rema and Ngaii met each other at the outskirts of the village. They made a vow to remain faithful to each other and promised to marry. Unfortunately, Ngaii's friend Chawii told Ngaii's father, Pu Nengzathanga about the secret meeting of Rema and Ngaii. Chawii also said that they almost eloped and she narrowly prevented them, which was untrue. Ngaii was severely reprimanded and beaten by his father. The parent of Ngaii did not approve of their relationship and did not want Remthanga to be their son-in-law because of his poor economic background.

At that time, the Indian Army applied grouping of village in Mizoram. Ngaii's village was grouped with the village of Rema and they came to live in the same village, N. Hlimen. But the two lovers could not meet and share time together. Ngaii's parents preferred a guy who was an Assam Regiment soldier for their groom-to-be than Remthanga. But before Ngaii married that guy, they left the village and shifted to Kangkap, Manipur. Remthanga was filled with a strong determination to see and marry Ngaii. So he joined the Assam Regiment and he was selected to go to Manipur. He was happy and hoped to see Ngaii. But his hope and effort were in vain, and the two lovers were separated. Finally, Remthanga took leave and married Rothangpuii. Like the hero and the heroine, the romantic love between Lalauva and Chhungi in this novel neither fared well due to the premature demise of Lalauva.

The other type of love to be seen in *Kham Kar Senhri* is friendship love between Remthanga and Lalauva, Ngaii and Chawii. Remthanga and Lalauva lived in the same village, N.Hlimen, and grew up together in that village. They shared their joys and

sorrows, ever ready to help each other on every occasion. They both acted as *puarak* (go-between the lovers) for each other. On the contrary, friendship love in women took a different turn. Chawii acted and spoke against her friend Ngaii. She told the father of Ngaii about the love relations of Ngaii and Rema, and their secret meeting. She then accused them of hatching a plan to elope. Since Ngaii's parent knew everything from Chawii, problems and difficulties suddenly befell the two lovers.

Romantic love in *Irrawady Lui Kamah* did not lead to consummation like *Kham Kar Senhri*. In the novel *Irrawady Lui Kamah*, we find the romantic love between Thanzinga, the hero of the novel, and a Burmese young woman named Miss Ma Thui. *Irrawady Lui Kamah* is a war novel which deals with Thanzinga who joined the Indian Army Medical Corps and fought against Japan during World War II, and also his love relationship with Miss Ma Thui.

Thanzinga was born and brought up in the village of Sialsuk. After joining the Indian Army Medical Corps he was posted at 47 Field Ambulance, IAMC at Poona. When the commanding Major Mc Dowall was transferred to Middle East, Thanzinga was selected to follow Major Mc Dowall. After several months, Mc Dowall and Thanzinga went to Burma and Thanzinga was promoted to Sick lance Havilder. After he got promotion, he was posted as Attached Havildar in the 5<sup>th</sup> Burma Rifle Medical, Loikow.

In the meantime, Japanese soldiers proceeded westward and captured many parts of Burma. The 5<sup>th</sup> Burma Rifle Medical feared the Japanese soldiers and finally fled away to the forest. Thanzinga aimlessly wandered and when he reached the bank of the river Irrawady, he found a young Burmese girl named Miss Ma Thui who suffered from serious pain and was on the point of death. Thanzinga rescued her and they joined the



family of Rev. John Hla Tin in Pagoda. After Miss Ma Thui learnt that she was rescued by Thanzinga, her heart was occupied by Thanzinga and they fell in love with each other. Miss Ma Thui wanted to become a Christian and her name was changed to Miss Barbara after becoming a Christian.

One day the Japanese soldiers attacked them and Thanzinga was captured and imprisoned in Prome Prisoners' Camp and Singapore Prison camp. The Prisoners were tortured and lived in appalling conditions. After Japan was defeated in the war, Thanzinga was free and he hurriedly went to the bank of the river Irrawady to see his beloved Miss Barbara again. But when he reached the bank of Irrawady, he came to know that his beloved was shot dead by Japanese soldiers and he found out her tombstone. So, the two lovers parted forever.

In this novel, the connection between Thanzinga and Major Mc Dowall, Thanzinga and Capt. Maung Myint can be regarded as friendship love. When Thanzinga joined the 47<sup>th</sup> Field Ambulance at Poona, he and Major Mc Dowall knew each other and Mc Dowall show favour to him. He was promoted to Havilder by Major Mc Dowall. When Thanzinga was captured and confined in Jail, he found a new friend named Maung Myint, captain in 2<sup>nd</sup> Burma Rifles. But before they became close-friends, Thanzinga was transferred to another jail.

In the two novels we had summed up the common features of romantic love is that many problems beset the lovers and they could not overcome all the adversities and predicament. So they were parted forever. Remthanga and Ngaii, Lalauva and Chhungi in *Kham Kar Senhri*, Thanzinga and Miss Ma Thui (Barbara) in *Irrawady Lui Kamah*, all the lovers could not get married. The novelist seems to concede that sometimes love is attended by ruin and the feelings of ecstasy, hopes and dreams end in disappointment.

In regard to friendship love, James Dokhuma gives more emphasis to men than to women. In *Kham Kar Senhri*, Remthanga and Lalauva are intimate friends and showed their best to each other. But Chawii put her friend Ngaii under a lot of misery and sorrow. In *Irrawady Lui Kamah*, the author did not show love and affection between women as generously as he does between men. We can say that in the two novels of James Dokhuma, *Kham Kar Senhri* and *Irrawady Lui Kamah*, the novelist has shown that friendship love in men is greater and deeper than that of women.

## CHAPTER - II

### ANALYSIS OF LOVE IN THE NOVELS OF ZIKPUII PA

This chapter focuses on the variety of love portrayed in the five novels written by Zikpuii Pa, viz., *Nunna Kawnghuam Puiah*, *Silvarthangi*, *Kraws Bulah Chuanand C.C. Coy. No.27*. It has been mentioned in the previous chapter that Zikpuii Pa portrays more than one aspect of love in his novels. In this chapter the various aspects of love or varieties of love will be analysed and categorized contextually into romantic love, friendship love, parental love and kinship love; and examine how the author treats of all these different kinds of love through the characters, how it affects human life, what kind of love is most cherished, and how all these different kinds of love are manifested in the novels.

#### 2.1 Romantic Love:

Romantic love is commonly ascribed to the attraction and affection mutually felt by two particular individuals of the two sexes. Romantic love relationship is an essential pre-condition for marriage in Mizo society from times immemorial till today. In human life, it has been a change of attitude towards opposite sex when we reached puberty/adolescence. A man tries to win the favour of a girl. A girl also wishes to attract man by her physical beauty. When they both attract and are infatuated with each other, they come closer than before and they are said to be in love with each other. A situation aesthetically called 'romantic love.' This type of love is prevalent in Mizo society from the past and has been greatly practiced. In Mizo society, marriage is more often than

not preceded by this romantic love, and a young man and young woman are always free to choose to select their mates. But in some cases, the chiefly clans chose their life long partner from among the same clans, and arranged marriage was occasionally practised among the chiefly clans. But in general, Mizo society is free and they can select their choice of partners. Romantic love greatly depends on physical attraction and it has always existed though without systematic analysis.

*Oxford Advanced Learners' Dictionary* defines the word 'romantic' as "connected or concerned with love or a sexual relationship" (1330). Romantic love may be seen to be approximate to *Eros*. In *Wikipedia, the free Encyclopedia*, *Eros* is defined as physical passionate love, with sensual desire and longing; romantic, pure emotion, without the balance of logic. Loyd Saxton defined it as "passionate, sensual attraction" (135). We can also call this romantic love 'passionate love.' Passionate love, in the words of Loyd Saxton, is used to mean a deep, compelling love, often with a strong erotic or sexual element (137). Elliot Aronson writes:

Passionate love involves an intense longing for another person. When things are going well – and the other person loves us too – we feel great fulfilment and ecstasy. When things are not going well – our love is unrequited – we feel great sadness and despair. This kind of love is characterized by the experience of physiological arousal, wherein we actually feel shortness of breath and a thumping heart in our loved one's presence. (377)

According to David G. Myers, "Passionate love is emotional, exciting, and intense." (453)

On the contrary, there is companionate love which is defined as:

The feelings of intimacy and the affection we feel toward someone that are not accompanied by passion or physiological arousal. People can experience

companionate love in nonsexual relationship, such as close friendships, or sexual relationships, where they experience great feelings of intimacy but not a great deal of the heart and passion they may once have felt. (Aronson 377)

Passionate love can change into companionate love as the meaning of love in Platonic term ‘without physical attraction.’ Platonic love is a type of love that is chaste and non-sexual (*Wikipedia*). Though it is said that *Eros* greatly depends on physical beauty and outer facial, a mere physical appreciation, it could be transcended by moral and character appreciation. In *Wikipedia, the free Encyclopedia*, we find that Socrates explained two types of love in Plato’s Symposium – earthly love and divine love. Divine love begins the journey from physical attraction, i.e. attraction towards the beautiful form or body but it transcended gradually to love for Supreme Beauty. In this connection, a definite statement of a theory of love was made by Lorenzo de’ Medici and his words go:

In the relations of the sexes, love must be limited to one object, and that forever... Beauty and the eyes gave birth to love; but if beauty fade, other graces remain which are not less dear to the heart. The senses open the door to love, but the soul must cherish a like sacred fire, and become purified by it. Such qualities must be directed by sensibility of heart, and appreciated by elevation and generosity of soul. When two persons meet under such conditions, she becomes more beautiful of soul, more wise, more happy in her affections; and he, to please her, must try to excel in virtue and beautify his soul, that may emulate her moral and corporeal grace. (Pearson, *Elizabethan Love* 44)

In romantic love, a young man and a young woman, in general, attract each other by physical beauty first. But it does not entirely depend on outer facial and it does not merely seek pleasure of the flesh. After a long courting, romantic love could reach a high quality which is beyond mere sex. The two lovers are made to identify with each other. Their love gradually grows in friendship and compatibility. Not only passionate feelings,

but mutual understanding and respect drive them and these are needed to have a happy married life.

In the novels of Zikpui Pa, romantic love plays a vital role and most of his novels are informed by this type of love. In his four novels, *Nunna Kawnghuam Puiah*, *Silvarthangi*, *Kraws Bulah Chuan*, and *Hostel Awmtu*, we find the two lovers who depict romantic love, and the novelist invariably describes how men and women fall in love and eventually get married after facing hardship and difficulties. So the hero and the heroine get married in *Nunna Kawnghuam Puiah* and *Silvarthangi*. In *Kraws Bulah Chuan*, the novel ended with the re-union of Lalsawma and Hmingthansiami after divorce.

In *Nunna Kawnghuam Puiah*, the hero Chhuanvawra and the heroine Ngurthansangi have known each other since they were young. Both were born and grew up in the same village Zopui, and both the families treated each other as blood-relations. The heroine Ngurthansangi is the daughter of Khawvelthanga, ex-chief of the village of Zopui. And she is exquisitely beautiful. Chhuanvawra, son of Capt. Selthuama, is brave, intelligent and studious man.

When they both lived in Zopui at their young age, Chhuanvawra treated Ngurthansangi as his little sister, and she was also one of his disciples in Sunday school. There was a strong attachment between the two families, so the hero and the heroine have affected each other without passionate feelings.

The first High School in Zopui village was opened in 1959 and Chhuanvawra passed HSLC in 1963 from that High School with very good grade. He with his batch-mates was the first batch of Matriculation exam from Zopui High School. Then Chhuanvawra went to Shillong to continue his study.

When Chhuanvawra studied PU in Shillong, he and Ngurthansangi sent letters to each other. Ngurthansangi simply used 'dearest' to address Chhuanvawra, and Chhuanvawra also used 'dearest' in his reply. Through letters, they shared their feelings for each other and finally Ngurthansangi could not control herself and wrote to Chhuanvawra declaring openly that she had fallen in love with him. Her letter goes:

Your letter pleased me. I see your thoughts that you have sent to me. Your image flickers in my mind. U Chhuan, you occupied a vast space in my heart, and that I can't conceal from you. If I did something sinful and unrighteous, do forgive me, I can't keep the secret that I'm in love with you. (*Nunna* 30)

After Ngurteii expressed her love, Chhuana took a vacation and came home in Mizoram. One night, on their way to home after congregation meeting, they expressed their love to each other. After they had fallen in love, they happily spent days and nights together and remained jovial all the time. They also made a promise to be faithful to each other. And they had a plan to be married after Chhuanvawra completed his studies.

After his vacation was ended, Chhuanvawra went back to Shillong to study BA. When Chhuanvawra studied B.A. in Shillong, a great political disturbance broke-out in Mizoram. The Mizo National Army began fighting for the freedom of Mizoram, and they had influenced many youths. Even in Zopui village, they had set-up a battalion named 'Zopui Battalion.' The Indian Army immediately came out in Mizoram to keep law and order. But they had committed several crimes including looting and raping. Ngurthansangi was also the victim of the oppression of the army and taken away to prison illegally.

Chhuanvawra was shocked when he heard the news from Mizoram and about his beloved Ngurteii. His father told him that if Ngurthansangi was lucky, she might be married to an Army officer. He determined to rescue her from the oppression of the army

and came to Mizoram without permission from the authority. He was arrested by the Indian army and imprisoned for three months. He was sent back to Shillong and all his hope was in vain. After several months passed, with the help of the Governor of Assam and General Randhawa, Chhuanvawra had a chance to visit Zopui village to take his beloved Ngurthansangi out of the Army Camp. But when he reached Zopui, he learnt that Ngurthansangi had married with Capt. Ranade, whom the Mizos called Mengersang. Chhuanvawra was very angry and sad, and depressed. "Do I still have a reason to live in this world? This world has become empty and hope has forsaken me," he said (*Nunna* 110-111). After spending two weeks in Mizoram, he went back to Shillong full of despair.

Chhuanvawra passed his B.A. with Distinction and after that he appeared in the UPSC Exam and was called to face interview in Delhi. He joined IPS as his choice. He, with his friends who were IPS trainees, was sent to different states to complete their training courses. When they were in Chandigarh, Chhuanvawra heard rumours that one prostitute girl whose name was Rita Moonlight Belle in Prithviraj Restaurant was probably a Mizo girl. He had a plan to see her with the help of his friends. He disguised himself as Sardarjee who came from Canada. And finally Chhuanvawra found his beloved Ngurthansangi in that Restaurant.

When they met, Ngurthansangi despised herself and did not think that she deserved the love of Chhuanvawra. But the heart of Chhuanvawra brimmed with love, and he loved Ngurthansangi more than ever. On the same night, Ngurthansangi was rescued from her captivity and they hurriedly left Chandigarh for Mizoram. They reached Zopui village without any hindrance and got married with the approval of their families and the church.



In *Kraws Bulah Chuan*, romantic love appeared in the relationship between two pairs of lovers, viz., Lalsawma and Thanchhingi, and, Lalsawma and Hmingthansiami. Lalsawma and Thanchhingi were unlucky couples because their parents did not allow them to marry. Thanchhingi was forced by her parents to marry Subedar Lalzarliana. Though Thanchhingi strongly opposed her parents, she married Lalzarliana. After that, Lalsawma continued his study and passed LMP in Shillong. He came out in Mizoram and was posted in Aizawl as a medical doctor. One day, he met a young beautiful girl named Hmingthansiami, the daughter of Pastor Laltawna. Lalsawma was suddenly captured by the beauty of that girl. After a month, they fell in love and Lalsawma sent an emissary to Hmingthansiami, and they married happily.

After they had four children, Lalsawma met his old girlfriend Thanchhingi. They revived their love again and spent many times together which brought quarrel and trouble between Lalsawma and Hmingthansiami, and Hmingthansiami left her husband. But they re-united again beside the grave of their only daughter Lalduhkimi.

Romantic love in *Silvarthangi* appeared between Babu and Silvarthangi, and between Lalhuna and Silvarthangi. In this novel, the heroine Silvarthangi was blessed with beauty beyond comparison and all women in Saithah village envied her. And all men, young and old, were attracted by her physical beauty and charm. But Silvarthangi was an unfortunate girl as her parents had died when she was a very young girl. She grew up in the house of Lianchhunga, her paternal uncle, where she was tortured mentally and physically.

In this novel *Silvarthangi*, we find love at first sight between Babu (Lalsanglura) and Silvarthangi. When they met for the first time, they were attracted to each other. Babu paid a visit to the village of Silvarthangi, Saithah village, and lodged in the

government bungalow. Silvarthangi fetched drinking water to them. Babu was suddenly attracted by the beauty of Silvarthangi. He asked her to join their dinner. Silvarthangi was also fascinated by Babu. But before they expressed their feelings and thoughts, Babu left Saithah village soon. Silvarthangi attracted all male youths in her village, Saithah. Many of the young men visited her house every night to court her. Among them, Mangluaia, the son of the chief of Saithah, was also attracted by the beauty of Silvarthangi. But Silvarthangi disliked him. Mangluaia tried to win her heart and one day, he tried to have sex with her, but could not succeed. Silvarthangi was also forced by her step-father Lianchhunga and his cruel wife Laithangpuii to marry Mangluaia, a man she could not love.

In the meantime, one young stranger named Lalhnuna, who disguised himself as Havilder Lalhnuna, courted Silvarthangi, and he was very affectionate to her. Silvarthangi saw in Lalhnuna's formal courtship a chance to escape from marrying Mangluaia. They had a clandestine relationship and meeting. In their secret meeting, Lalhnuna said his intention to elope with her. At first, Silvarthangi did not approve of Lalhnuna's proposal. But if she refused him she would have to marry Mangluaia. She had no alternative but to submit to the charms of Lalhnuna and agree to his proposal and they eloped. Lalhnuna brought Silvarthangi to his home at Aizawl and there lived as a married couple.

But after sometime, Silvarthangi found that her husband Lalhnuna was not a Havildar. He was merely an unpaid Lance Naik in the Assam Regiment who committed several crimes. After they had one child, Lalhnuna was arrested by the police and their married life was ended. Silvarthangi returned to her old village Saithah with her neonate daughter.

Lianchunga and his wife Laithangpuii continued to oppress Silvarthangi like before. So, Silvarthangi could not bear the ill-treatment and left Saihthah village in search of her mother's younger sister Pi Thanchhungi. After a long journey, she reached the house of Pu Kawlruma, husband of Pi Thanchhungi. But Pi Thanchhungi had already died, and Pu Kawlruma got married again. Silvarthangi was depressed and sad, but she received proper treatment from Pu Kairuma's family. They treated Silvarthangi and her daughter as members of their family. In that village Silvarthangi met again her first love Babu. Even though she became a divorced woman with an illegitimate child, Babu was still intensely in love with her. And the novel ends with the happy marriage of Babu and Silvarthangi.

It is seen from the romantic love appearing in the novels of Zikpuii Pa that romantic love is pre-condition for marriage in most societies. Men are always overwhelmed and obsessed with this type of love. How romantic love can have an effect in life, how much happiness and sadness it brings to life is clearly shown in these novels. In *Nunna Kawnghuam Puiah*, Chhuanvawra and Ngurthansangi were filled with great ecstasy when they showed their love for each other, and were basking in the euphoric experience of love. But difficulty came to them and it was inevitable that the two lovers would have to be parted. Ngurthansangi married Capt. Ranade under compulsion. When Chhuanvawra learnt that his beloved Ngurthansangi was married to Capt. Ranade, and had left Mizoram with her husband, he felt miserable and filled with despair. Without Ngurthansangi he did not know what reason to live for in this world. He neither cared about his educational career nor his life. He blindly tried to rescue her and went to Mizoram without taking permission from the high authority.

It is obvious that without his beloved, Chhuanvawra had no reason to be happy in this world. When he came to know his beloved had married another man, his whole life was shattered. The anger and pain he felt were manifested here: “Anger consumed my heart. I feel like bombing the whole of Shillong to bits. My bereaved heart condemns God” (*Nunna* 75). His life and happiness depended solely on Ngurthansangi. For him Ngurthansangi constituted all values in his life. The following lines testify that his life had been entirely governed by his love of Ngurthansangi:

I used to think the beauty of nature lies in shimmering sunlight. But alas, I was wrong! The sun still shines as brightly as before, but the beauty that once delighted me is now no more. The one who beautifies the entire world and everything it contained the one who gives sunlight its beauty, for me, is Ngurthansangi... Even the dust of Zopui is now a thing of treasure for me because they bear the footprints of a divine being whose name is Ngurthansangi. (*Nunna* 130-139)

Chhuanvawra still remained steadfast in his determination to meet and rescue his beloved Ngurthansangi. So he preferred IPS to other services while his elder brother Chhuankima preferred to join IFS. Chhuanvawra said to Mr. K.D. Sharma, IPS, IGP, “The main reason for my joining the IPS is that it might open up a chance to find her. I was offered IAS and IFS too, but I declined” (*Nunna* 188). From this, it can be noted that the real concern and affection of Chhuanvawra was for his true love Ngurthansangi.

In *Silvarthangi*, the tragic life of Silvarthangi came to end when she met Babu and married each other. Babu also found real happiness in love. In *Hostel Awmtu* we see a young man (a ghost), who fell in love with a beautiful maiden Laltinchhingi. How much happiness and joy love could bring is revealed in the words of that ghost. In his conversation with Lalkhuma, he says, “Love is what gives pleasure to life... Our loved ones are the source of our happiness” (*Lungrualna* 115).

Lalsawma in *Kraws Bulah Chuan* could not prevent himself from falling in love again with Thanchhingi, his old girlfriend. When Thanchhingi became a widowed woman, they fell in love again, bringing trouble into his married life. So, Hmingthansiami left her husband for her old home.

The passion of love has always been a potent force in human life. Everyone seems to be interested in love. It plays an enormous role in society. We find that it is often depicted in song, film, drama and novel. And Zikpuii Pa, in his novels, exhibited romantic love as an inevitable phenomenon having such consequences in life. It can change the life of people entirely, especially a man. The life of Chhuanvawra and Lalsawma in *Nunna Kawnghuam Puiah* and *Kraws Bulah Chuan* were completely controlled by love. Chhuanvawra had done everything for Ngurthansangi, and behaved fearlessly. Lalsawma lost his reputation for love.

In *Silvarthangi*, Mangluaia committed a crime due to his strong feelings towards Silvarthangi. In *Hostel Awmtu*, a group of men killed a young man in jealousy and hatred. The author Zikpuii Pa has greatly emphasized that men are always more serious in romantic love than women. In the context of romantic love, men tend to change their character and personality, loss their senses and logical thinking, and are not deterred from what decision they have made.

In his two novels *Nunna Kawnghuam Puiah* and *Silvarthangi*, Zikpuii Pa promoted a certain type of romantic relationship; the two couples hold a specific type of character and represent a certain level of love. The two heroes Chhuanvawra and Babu got ideal jobs and are of high social status. On the contrary, the two heroines are unfortunate girls; a lot of misfortunes came in their life. Both are divorced women put under a lot of misery and sorrow. But the two heroes do not despise and look down upon

their beloved; instead they are still intensely in love with them. Their love is not bound by the gab of their social status and not dependent on fame and fortune, riches and the like. “Even though Babu knew that Silvarthangi has a child with another, his feeling towards her is still the same” (*Lungrualna* 105). “I then looked at her face, and I saw the face of an angel in the face of that prostitute” (*Nunna* 182). So they got married and had a happy life. Zikpuii Pa showed a higher type of romantic love which encouraged the lovers to be brave enough to tolerate all adversities and hardships, and to sacrifice themselves for the happiness of their beloved. The love of Chhuanvawra, in *Nunna Kawng huam Puiah* especially, identified with the words of the priest in Hemingway’s *A Farewell to Arms*. The Priest, in his conversation with Henry, says, “When you love you wish to do things for. You wish to sacrifice for. You wish to serve” (Hemingway 66).

It can be said that, in the novels *Nunna Kawng huam Puiah* and *Silvarthangi*, the marriage of the hero and the heroine was based on true love and mutual understanding. Romantic love in these two novels can be summed up by the famous Sonnet of William Shakespeare:

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove.  
 - - - - -  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom. (116)

Dympna Callaghan, in ‘*Shakespeare’s Sonnets*,’ comments on this sonnet and states, “Briefly, its argument is this: love is unchanging and unending, and anything that

is otherwise is not love” (61). It can be said that love in *Nunna Kawnghuam Puiah* and *Silvarthangi* is identical with this Sonnet. Romantic love in these novels suggests that true love outweighs social class and personal status. To ascertain this idea, Zikpui Pa makes similar characters in his novels and direct parallels in romantic love relationship of the heroes and the heroines.

We see love at first sight in *Kraws Bulah Chuan* and *Silvarthangi* in the relationship of Lalsawma – Hmingthansiami and of Babu (Lalsanglura) - Silvarthangi. They got married and came to a happy married life. It has always been said that love and affection which come from the first glance is mainly governed by passion and superficiality, and can be considered as immature traits. Love at first sight is somewhat similar with “Love of physical beauty – love arises out of facial and physical appreciation” (Khiangte, *Mizo Drama* 87). Most people think that the relationship based on logical and sensible thinking, longer courtship would be essential to have a long-lasting relationship, instead of instantly falling head over heels with each other. In Jane Austen’s two novels *Sense and Sensibility* and *Pride and Prejudice*, Elizabeth Bennet and Marianne Dashwood could not find happiness with Mr. Wickham and Mr. Willoughby respectively, as their relationship are based on passionate feelings at first impression and outer appearance only. But the two girls find happiness with Mr. Darcy and Colonel Brandon, as their relationship are based on affection and love formed by a prolonged acquaintance, instead love and affection at first sight. But Zikpui Pa, in his two novels, promoted love at first sight and the couples have a happy married life.

In *Silvarthangi*, Mangluaia was attracted by the physical beauty of Silvarthangi and he sought only the pleasure of the flesh. His feeling towards her was entirely driven by lust. His mission in love was ‘himself.’ Lahnuna was also intensely infatuated with Silvarthangi, but it can be assumed that he got married for sexual pleasure, not for love.

They got divorced after Silvarthangi bore one daughter. In *Kraws Bulah Chuan*, when Lalsawma became a married-man, he renewed his love with his old girlfriend, named Thanchhingi. His renewal of love caused much trouble and misery for his family. From this, we can conclude that Zikpui Pa did not advocate the affection and feelings entirely urged and driven by lust. He also depicted sex before marriage and marriage without the approval of the church as turning against God and the ruin of life. Sexual satisfaction is not the sole condition of happiness in love. Mangluaia was not blessed and he did not succeed in his striving to win the heart of Silvarthangi. Lalhnuna made the life of Silvarthangi desperate and miserable. Their marriage without the consent of the church and their family worsened the life of Silvarthangi. It can be said that the mind of Zikpui Pa was enchanted by the teachings of Christianity and he showed, in his novels, pre-marital sex as sin. The two lovers who got married in his novels Chhuanvawra and Ngurthansangi in *Nunna Kawnghuam Puiah*, Babu and Silvarthangi in *Silvarthangi*, Lalsawma and Hmingthansiami in *Kraws Bulah Chuan* did not indulge in sex before marriage, and all the marriage functions were solemnised by the church.

## **2.2 Friendship Love:**

Friendship love denotes love and affection which exist between friends of either sex. It may also be spoken of as the love of human towards fellow-human beings. In the laws of nature, man can not live alone and no one can meet all his needs by himself. He needs help and support from his fellowmen and in turn, he is needed by others. Inside and outside the house, man meets another man and become acquainted with each other. They had always shared many activities and feelings together and then gradually become closely connected. So, kindness, favour, generosity prevail between them after they



become intimate friends. All these good feelings and actions they share and show to each other can be accepted as friendship love.

In Mizo society, friendship love is greatly practised from time immemorial till today. Since Mizo society was a close-knit community, they were bound by common religious faith, occupation, and ways of living. All the villagers know each other. They always share the same feelings, activities, festivals. In *Mizos of North East India*, Laltluangliana Kiangte writes:

The Mizo society has no class distinction and no discrimination on the ground of sex. The village exists like a big family and the chief as the father and ruler. Birth of a child, marriage in the village, death of a person or a community feast of any kind arranged by a member of the village and those of yearly festivals were important occasions in which the whole village was involved. (22)

The Mizo communities are bound together by the same traditions and cultures. Because of this, the friendly relation was highly esteemed and greatly practiced in Mizo society. The Mizos laid much stress on this kind of love. The Mizos are expected to be brave enough to challenge everything, even death, for saving the life of their friends as they used to say ‘Living together in the same hill and dying together in a same vale’ (Kiangte, *Mizos* 84). This proverb indicated that the Mizos highly cherish love and affection towards their fellow-human beings, and self-sacrifice for others. As the novelist is a Mizo, he has shown this friendship type of love in his novels.

It is observed that Zikpui Pa depicted friendship love in his four novels, *Nunna Kawnghuam Puiah*, *Silvarthangi*, *C.C. Coy. No. 27* and *Kraws Bulah Chuan*. The characters who are entangled in this type of love in the four novels are Lalsawma and Padenga in *Kraws Bulah Chuan*, Chhuanvawra and his fellow-trainees in *Nunna*

*Kawng* □ *huam Puiah*, Silvarthangi and Tlanthangi in *Silvarthangi*, and Ralkapzauva and Bahadur in *C.C. Coy.No.27*.

Let us take a look at the friendly relationship between Ralkapzauva and Bahadur in *C.C. Coy.No.27* first. Even though Bahadur was much older than Ralkapzauva, their relationship can aptly be regarded as friendship love. *C.C. Coy.No.27* is a story which mainly deals with the hero Ralkapzauva. Ralkapzauva was born and brought up in a hamlet in the far eastern part of Mizoram. He was a brilliant, diligent and strong-willed person. He started his education at his village. He passed Lower Primary from his village and he continued his study in Aizawl. After passing Middle School, he went to Shillong for High School.

When Ralkapzauva went to Shillong for the first time, he saw many coolies at the bus station. Among them, he chose one coolie named Bahadur to carry his luggage. Bahadur wore a brass plate badge bearing the number, 'C.C. Coy. No. 27' which the author used as the title of the novel.

Ralkapzauva was admitted in Shillong High School and stayed in Earle Hostel. In that hostel, there was a huge gap between the senior and junior boarders, and the seniors had always treated their juniors badly. Ralkapzauva also had to undergo systematic ragging.

One night, he with his two friends was selected to pluck secretly some fruits from their headmaster's garden. Unluckily, the branch Ralkapzauva was holding on broke and at the sound the headmaster came out and identified Ralkapzauva before he could fly away while his two friends had already made good their escape. On the following day, he revealed before all his teachers that he was coerced by Saichhinga, one of his seniors in the hostel. So, severe punishment fell upon Saichhinga.

In retaliation, he was severely punished by his seniors in hostel that night. Both his hands were smashed by Chawnghlira. His hands got swollen and it was difficult to use them normally. The next morning, he faced continued punishment again by washing all the dirty clothes of all the seniors. When he washed, Bahadur came and help him. This was only the second time they met each other. But Bahadur felt pity on him, and so he was ready to act and sacrifice himself for Ralkapzauva.

One night, Ralkapzauva met a drunken Khasi young man on the road, and he was frightened and chased by that guy. Luckily, Bahadur came and saved him from the threatening of that drunken man. Bahadur sacrificed himself to save Ralkapzauva without fear of dying:

The Khasi man said, “You Daju, you’re asking me something? Have you any reason to involve in our affair?” and took out his dagger. But Bahadur showed no sign of fear. He yelled, ‘Teriama!’ and took out his *khukri* (a short sharp knife). “Come. . . Come to me,” he said to the Khasi young man and he set his foot towards him. The Khasi young man hurriedly fled away. (*Lungrualna* 41)

We can see that Bahadur was there when Ralkapzauva needed help. Without long acquaintance or close connection with each other, Bahadur showed his love and favour to the Ralkapzauva. John Lyly writes, “When adversities flow, then love ebbs; but friendship standeth stiffly in storms” (Mecken437). Likewise, Bahadur never left Ralkapzauva when he needed help, even in danger. Ralkapzauva did not forget to show his favour and compassion to Bahadur. When he employed Bahadur carrying his luggage, he gave him 50 paise while others gave 25 paise. Fifty paise was quite valuable at that time, as the background of the novel is the early 20<sup>th</sup> century. We find the Mizo chief named Dolura in this novel. The reign of the Mizo chief ended in 1954. And we can assume that the setting of this novel is before 1954.

The hero Ralkapzauva, an intelligent and diligent boy, finished his Matriculation in first division and joined the King's Commissioned Officer. He had training at Military Academy, Dehradun. In the training, he was awarded Best Cadet Sword and promoted to 2<sup>nd</sup> Lieutenant. After he joined the Asam Regiment, he was promoted to Indian Commissioned Officer and later become a Major.

At the end of the novel, the favour and kindness of Ralkapzauva for his friend Bahadur is revealed. After he became a Major, he was transferred to Assam Regiment Third Battalion. On his way to Gauhati, when he reached Shillong, he looked around for Bahadur to carry his luggage. But Bahadur had died and he met young Bahadur, son of Bahadur. Young Bahadur told him that he inherited his father's name and number, and he was also 'C.C. Coy. No. 27.' Ralkapzauva felt very depressed when he knew Bahadur had died. He gave young Bahadur Rs. 30 which he kept exclusively for Bahadur, his friend.

Like *C.C. Coy. No. 27*, Zikpui Pa also depicted the bond of friendship between Mizo and non-Mizo in *Nunna Kawnghuam Puiah*. In this novel, due to the political disturbance and insurgency in Mizoram, the hero Chhuanvawra and his family left Mizoram for Shillong where Chhuanvawra studied B.A. After finishing his B.A., he appeared in the UPSC exam and joined the Indian Police Service. He found new friends among his fellow-trainees, who were all non-Mizos. Among his four friends, Dixit, Sharma, and Grewall indulged in sex and always looked for a girl to accomplish their sexual desire. When they were in Chandigarh, Sharma saw a beautiful girl named Rita Moonlight Belle who was probably Mizo or other tribe in North-East India. They all are interested in that girl and tried to find out who she really was. Chhuanvawra disguised himself as Sardarji and went to Prithviraj Restaurant where Rita Moonlight Belle

worked. Soon, Chhuanvawra found that Rita Moonlight Belle was no other than his very beloved Ngurthansangi, and she was illegally forced to prostitution in that Restaurant. Ngurthansangi was rescued and the hero and the heroine got married.

In rescuing Ngurthansangi with the help of his non-Mizo friends all the arrangement and plan was made by one of his friends Grewall (*Nunna* 167). When he disguised himself as Sardarji, and also on his way to the Restaurant, all his friends were there to help and guide him. He also received encouragement from them. Mr. K.D. Sharma, IPS, who was the IGP and elder brother of his friend Sharma, also helped him take out Ngurthansangi from her captivity. It is a true case of friendship love when all his fellow-trainees and K.D. Sharma paid support and help to the hero Chhuanvawra to be re-united with his true love Ngurthansangi.

In *Silvarthangi* and *Kraws Bulah Chuan*, we find friendship tie between Silvarthangi and Tlanthangi, Lalsawma and Padenga. In *Silvarthangi*, the heroine Silvarthangi was an unfortunate girl as she had lost her parents when she was a very young girl. She was taken to the house of her paternal uncle Lianchhunga where she was treated very badly and cruelly. After the death of her grandmother, her life became worse. Even though she was exquisitely beautiful and attracted all the male youths at Saithah village, unluckily she was a parentless girl, and did not receive proper treatment and love from the others. But her only friend named Tlanthangi showed pity and kindness to her. Silvarthangi thought that Tlanthangi was the only one who really loved her, and her only relative among all the villagers of Saithah village. Tlanthangi's love and care for Silvarthangi also endured till Silvarthangi had success in her secret plan to leave Saithah to Vawngawn village in search for her mother's younger sister Thanchhungi.

In *Kraws Bulah Chuan*, the hero Lalsawma and Padenga were closely connected by friendship love and Padenga was Lalsawma's intimate friend. They shared everything between them. Padenga was the one who made an opportunity for Lalsawma to have a good time with his beloved Thanchhingi. With the help of Padenga, Lalsawma and Thanchhingi had clandestine meetings. "Padenga knows exactly when to leave Lalsawma and Thanchhingi, that way they can always meet without inciting any scandal" (*Lungrualna* 125). Padenga also helped Lalsawma to find out Hmingthansiami, his new love. With the help and advice of Padenga, Lalsawma successfully fell in love with Hmingthansiami and they got married. In Mizo society, two male friends often help each other in their courting. They acted for each other as an emissary which the Mizos called *puarak*. Zikpuii Pa reflected the life of Mizo male youths and their style of courting through his characters Lalsawma and Padenga.

From the four novels, written by Zikpuii Pa, we may conclude that many characters maintain friendly relations to each other. All the friendly relationship we find in his novels were accompanied with loyalty, true, sacrifice and service to others. Jeremy Taylor writes, "Friendship is the allay of our sorrows, the ease of our passion, the discharge of our oppressions, the sanctuary to our calamities, the counsellor of our doubts, the clarity of our minds, the emission of our thoughts, the exercise and improvement of what we meditate" (Mecken 437). It can be seen that friendship love, as we have seen in the novels of Zikpuii Pa, is reflected in the above statement.

In his four novels, friendly relations between men number more than between women. While friendly relationship of women was shown in one novel, friendly tie between men was depicted in three novels. We may conclude that Zikpuii Pa gave more emphasis on friendship love between men than that between women.

Zikpuii Pa also depicted the bond of friendship between Mizo and non-Mizo in his two novels *Nunna Kawnghuam Puiah* and *C.C. Coy. No. 27*. In these two novels, the heroes Chhuanvawra and Ralkapzauva had no friends among their fellow Mizos. Instead, they had friends among the non-Mizos who helped them in many ways. In *C.C. Coy. No. 27*, Bahadur showed his generosity, kindness and favour to Ralkapzauva and also dared to fight for him. It can be assumed that the author Zikpuii Pa tried to show that not only the Mizos, but also the non-Mizos possess the spirit of *tlawmngaihna*, and they were also filled with generosity, kindness, compassion, sympathy, unselfishness and civility towards others, especially their friends as he writes in his one essay, “Tlawmngaihna”: “Most people assume that altruism is owned by only the Mizos, and it is embedded in the culture of Mizos alone. But, we should not think that non-Mizos all around the world do not have some sense of altruism” (*Zikpuii Pa Hnuhma* 220).

### **2.3 Parental Love and Kinship Love:**

This section focuses on parental love and kinship love in the novels of Zikpuii Pa. Parental love and kinship love can be explained briefly as ‘the love of the father and mother for their children’ and ‘the love and affection between near relatives’ respectively. When a married couple have a child, they have responsibility of looking after their child. Not only human, but all other animals also have a duty to protect, guide and feed their young ones. But this parental love in human behaviour transcended mere biological imperatives. The responsibility of animals as parent has limitations when the offspring can manage all by itself. But in human life, the relationship between parent and children does not end, but continues to linger between them until they die. The love and care of parents for their children surpasses the love of their children towards them. In this connection, Jeffrey Blustein writes, “Parents identify with their children more

consistently and more deeply than their children identify with them... Parents also love their children from birth, and consequently love them over a greater of time than children love their parents” (42).

Kinship love, as mentioned earlier, would have to be a feeling of affection, attachment, fondness, liking and tenderness of a person towards near relatives, especially blood-related. It is natural for a man to show love and affection to his kith and kin. In Mizo society, almost all the relatives lived in the same village. They were concerned and supportive for each other, especially in important days ‘*chhiatni*– □*hatni*’ (in sorrow and joy). The connection between them is much deeper and stronger than their relationship with other villagers. It may be observed that this kind of love is practised among Mizo much more than among other races.

As men were responsible for all family affairs in Mizo society, support, guidance, and help rendered by the father to his son is shown in *C.C. Coy.No.27* and *Kraws Bulah Chuan*. In these novels, the two heroes were provided money by their fathers for their education. Both are diligent, obedient and studious persons. They got ideal jobs after completing their studies; Lalsawma became a medical doctor, Ralkapzauva, a major in the Assam Regiment.

In *Kraws Bulah Chuan*, Pastor Tlangkhuma, father of Lalsawma, could not meet his son’s educational fees from his salary alone. But, due to the love and care for his son, he borrowed money from his friends. When Lalsawma completed his study, the total debt amounted to Rs 1,375 which was a huge sum at that time, seeing the background of the novel is the Second World War

In *C.C. Coy.No. 27*, Ralkapzauva was a strong-willed boy and set a determined effort to have brilliant success in his studies. He began school at his village. After



passing Lower Primary, he left his village and went to Aizawl to continue his study. Here we find paternal care and love for child exhibited by Ralkapzauva's father who did what he could in his situation: he accompanied his son on his way to Aizawl while most fathers would have let their sons go alone. His father paid a visit to his teachers to get on good terms with them. When Ralkapzauva faced promotion exam, his father came to Aizawl and stayed with him in the hostel to cook and provide everything for his son. He dedicated himself for the benefit of his son. He also sold his treasured 'tukuli' (a muzzle-loading gun) for the educational fees of his son Ralkapzauva.

In *Kraws Bulah Chuan*, Thanchhingi was forced by her parents to marry Subedar Lalzarliana, a man Thanchhingi could not love. Thanchhingi fell in love with Lalsawma and she was not interested in Lalzarliana. Thanchhingi protested against her parents and tried to refuse. "Mother, I cannot accept at all. Do not force me to marry" (*Lungrualna* 129). But she did not succeed and married Lalzarliana. It is obvious that the parents of Thanchhingi thought of the future welfare of their daughter, and Lalzarliana, a subedar, will be able to make her life happy and better than Lalsawma, a mere student. Though they failed to consider the more sensitive issue of love, it can be said that their love and care for their child Thanchhingi on the materialistic plane blinded them, and not because they wilfully pressed their selfish aspiration for material welfare.

In *Hostel Awmtu*, this parental love is expressed in the conversation between Lalkhuma and the unknown young man (a ghost). As mentioned in Chapter one, *Hostel Awmtu* is a story of a haunted hostel. One hosteller was killed long ago and the ghost had been visiting the hostel every twentieth year. One night, the ghost appeared to Lalkhuma, one of the hostellers and he told him of the horrible thing that happened to him. He even touched on the theme of the love of parent for their children. His word goes:

Our parents shower us with love, eagerly waiting for the time when we will spread our wings. They make tremendous sacrifices, sending us to places such as this hostel by the sweat of their brow. They wait for us to mature and make a definite mark in this world. The tremendous anticipation that emerges from parental love is unparalleled in this world. (*Lungrualna* 116)

These words clearly shows that the incessant and tremendous love and care of the parent for their young ones.

Besides paternal care, maternal care and love is also portrayed in *Kraws Bulah Chuan*. In this novel, we find an unlucky couple Lalsawma and Thanchhingi. They fell in love with each other and wished to have a happy married life. But their parents did not approve of their love relationship. The two lovers felt very sad when they came to know all their hopes and dreams were doomed. Both the fathers severely rebuked their children without caring how much sorrow and misery their children were subjected to. But the mothers were more sympathetic and kind towards their children. Even though the mothers of both Lalsawma and Thanchhingi did not want to approve the romantic relationship between their children, yet they kindly acted to coax their children to stop their relationship. The words of her mother gave Lalsawma a feeling of relief (*Lungrualna* 133). Thanchhingi also broke her sorrow and misery to her mother. She cried bitterly and said to her mother, “‘Mother, I can’t accept at all. Do not force me to marry.’ Her mother silently hugs her” (*Lungrualna* 129).

With regard to parental love, the novelist has shown the love and affection of father and mother towards their children. It is incessant and unremitting love. Parents always show their favour, kindness, and advice for the future happiness of their children. One feature of this love and care of the father is always shown in action, but as a father who has high authority in the family, he is always unyielding and rigid in his decision,

caring less about the feelings of his children. On the contrary, the mother feels pity; the feeling of sympathy and compassion of the mother is deeper than of the father. Her words and actions gave her children solace and relief.

Lastly, another kind of love shown in the novels can be regarded as 'love of kins'. This love of kins means care, fellow-feeling, kindness and affection between near relatives. Zikpuii Pa shows this type of love in his two novels *Nunna Kawnghuam Puiah* and *Silvarthangi*.

In *Silvarthangi*, the heroine Silvarthangi lost her parents when she was very young. She and her grandmother were taken to the house of Lianchhunga, younger brother of Silvarthangi's father. Silvarthangi found no love and comfort in her new family. She was always tortured mentally and physically. Lianchhunga and his family never showed love and kindness to her. So, life in her paternal uncle's family was unbearable for Silvarthangi. But, her grandmother was always on her side. She chided Lianchhunga when he and his family treated Silvarthangi badly and cruelly, and Lianchhunga and his wife momentarily refrained from their cruel treatment of Silvarthangi. The love of a grandmother saved Silvarthangi from torture and oppression. But after her grandmother died, life became unbearable for Silvarthangi: "So long as her grandmother was alive, Lianchhunga and his wife Laithangpuii could not all the time mistreat her. After her grandmother's departure, her position in the family became less and less prominent" (*Lungrualna* 80).

When Silvarthangi had an illegitimate child and became a widow, she fled away from the cruel family and left Saithah village. She went to the village Vawngawn to look for her mother's younger sister Thanchhungi. Unfortunately, Thanchhungi had died and her husband Pu Kawlruma got married again. But the family of Pu Kawlruma accepted

Silvarthangi and her infant daughter as real members of their family. She received good treatment from them and began a new life.

Lianchhunga never showed any sign of love, care and sympathy to his niece Silvarthangi. But the grandmother was always very affectionate to her granddaughter Silvarthangi. We find different behaviours of man and woman towards their relatives. Silvarthangi was treated well in the house of Pu Kairuma, her relatives from her mother's side. There were opposite characters in her two cousins, Rokhuma, son of Pu Kairuma, and Rochuha, son of Lianchhunga. Rochuha, her cousin from her father's side, was very aggressive to Silvarthangi and his words go, "Don't tell lies, you scum. You are nothing but our maid. Do we not feed your mouth for free? You destitute!" (*Lungrualna* 82). He also tore her new cloth. On the contrary, Rokhuma, her first cousin from her mother's side, was very kind to her. He showed affection when they met for the first time; he killed their pig to show his warm welcome for Silvarthangi.

The two families in *Nunna Kawnghuam Puiah* were closely connected and treated each other as blood-relations. The mother of the hero Chhuanvawra was a descendant of Sailo Rolura, and Pu Khawvelthanga, father of the heroine Ngurthansangi, a descendant of Vuta. Both the families were of Sailo clan, and they could be seen as blood-related. The two daughters of Pu Khawvelthanga, Ngurthanhrangi and Ngurthansangi and the hero Chhuanvawra have shown affection and favour to one another. The bond of kinship helped the hero and the heroine to fall in love together successfully. After Insurgency broke out in Mizoram and Chhuanvawra learnt that his beloved was imprisoned illegally he went to his old village Zopui to rescue his beloved Ngurthansangi. When he reached Zopui, he came to learn that Ngurthansangi had been forced-married to Capt. Ranade and that they had already left Zopui. During that time,

Chhuanvawra shared all his sadness and misery to Ngurthanhrangi who became his only confidant. This shows that Chhuanvawra and the two daughters of Pu Khawvelthanga had a very deep bond between themselves. But the sons of Pu Khawvelthanga (their name were not mentioned) could not accept Chhuanvawra as their near relative. “Pu Khawvelthanga’s sons were reluctant to indulge with me, hence I was unable to make friends of them” (*Nunna* 11). So, their relationship with Chhuanvawra was not given interest.

The feelings of man for siblings will be included in this type of love, love of kinship. In the novel of *Nunna Kawng huam Puiah*, Chhuanvawra had four siblings: two elder sisters, one elder brother named Chhuankima, and one younger sister named Thanpuii. If we read the novel closely, it can be seen that Chhuanvawra had much closer relationship with his sister Thanpuii than with his brother Chhuankima. Thanpuii recognized his love relationship with Ngurthansangi and discerned his inner-feelings towards her. But Chhuankima did not pay attention to his brother Chhuanvawra’s strong attachment to Ngurthansangi. When Chhuanvawra made a request to him to use his authority for Ngurthansangi, Chhuankima paid no heed for his request and he made no effort to accomplish the wish of his brother.

It is easy to sum up from the above statement that the love and affection of women for near relatives is stronger than that of men. In *Silvarthangi*, the behaviour of Lianchhunga and his mother were completely different. While her grandmother was definitely on the side of Silvarthangi, Lianchhunga was totally boorish and put his niece Silvarthangi under a lot of misery and pain. In *Nunna Kawng huam Puiah* we find the attachment between the hero Chhuanvawra and the two daughters of Pu Khawvelthanga. Even before Chhuanvawra and Ngurthansangi fell in love together, both had a feeling of

affection to each other, and Chhuanvawra often visited her house and spent time with her. But the sons of Pu Khawvelthanga kept themselves aloof from Chhuanvawra, and there was no love lost between them. It can be observed that in Zikpuii Pa's novels, the love and care from the mother's side is always stronger and more consistent than from the father's side. Love of women towards near relatives is also deeper than the love of men.

### CHAPTER – III

## **IN-DEPTH STUDY OF LOVE IN THE SELECTED NOVELS OF ZIKPUII PA**

In the previous chapters it has been observed how the author depicted various kinds of love in his five novels and the various kinds of love had been classified as romantic love, friendship love, parental love and kinship love. In this chapter those aspects of love are given more detailed examination by tracing how Zikpuii Pa has presented the practice of love in Mizo society as reflected in his novels. Treatment of love in Zikpuii Pa's novels will be examined vis a vis other Mizo novels.

Before proceeding further, it is necessary to throw light on the practice of various kinds of love mentioned in the Mizo society at large. From time immemorial till today, romantic love relationship of a young man and young woman is a prerequisite for marriage in Mizo society. Boys and girls always fell in love before they got married. In traditional Mizo society, a village was situated on the top of a hill and life was very simple. Everyone knew every other person in the village, including the best and worst. They had the same kind of religious faith, ways of living, occupation. Social relationships of the Mizos were free from barriers and restrictions of the caste system. So, romantic love could be practised freely, and a young man and young woman enjoyed liberty to select their life-long partners.

At the same time, the high class or chiefly clans practised arranged marriage. This means that the son of a chief sought his life-long partner from the daughters of other

chiefs. Marriage between commoners and the chiefly clans was not approved. An example of this in history is the tragic story of Chalthanga, a commoner and Laltheri, daughter of a chief. Chalthanga and Laltheri had fallen in love with each other, but Laltheri's brothers considered it a humiliation to marry with a commoner and would not think of a commoner as their brother-in law. They ordered Chalthanga to be done away with.

It can be said that Mizo society in the past was bound by an unwritten law so that marriage or even falling in love was not encouraged between the high class (chiefly clans) and the commoners. But, after Christianity came and ended the rule of the Mizo chief, there is no bar between the high class and the commoners to get married and falling in love with each other. In fact, with the abolition of chieftainship Mizo society becomes a totally classless society in all aspects.

Mizo society is a closely knit community and there has been no social distinction and discrimination. The society accepted free mixing of boys and girls, and they equally enjoy all the festivals and shared all the activities. In this connection L.B. Thanga writes, "A boy or a girl has almost an equal status in society" (18). But in traditional society, a young man was given more freedom than woman to show his inner feelings towards the one whom he loved. A girl never expressed her strong feelings first to the boys. So it can be said that a young man enjoyed more liberty than a girl in romantic love.

Mizo society in the past did not provide much opportunity for displaying love between lovers. They did not have leisure time for dating or spending time together. In the night, the guys went to the girl's house for courting, but a girl was courted by other young men in the village, not only her beloved. "All the bachelors went to Zawlbuk after dinner and moved together to the girls' house for courting" (Lalthangliana, *Pi Pu* 150).



The girl gave them a warm welcome and treated all of them equally. So, in courting, there was no opportunity for the two lovers to show and share their love. A girl showed generous hospitality towards all of them and it is difficult to find out her beloved among all the boys who paid a visit to her house. In a modern society, the Mizos still practise courting at night, but it may be different from the past. In modern world, a group of bachelors do not go together to the girl's house for courting; only a girl's beloved pay court to her. So, there is more opportunity and leisure time to share their feelings to each other in modern world than in the past.

In the olden days, boys and girls worked together in the jhum, especially at the time of clearing weeds. They have working partners among their friends, including opposite sex. This working together in the jhum is called *inlawm* (work partnership), and they called their work partner as *lawmnu/lawmpa*(work partner). Both young man and woman always select their beloved for work partners and the system of this *inlawm* (working together) often gave opportunity to the two lovers. The lovers always worked without their friends and had a chance to show and share their feelings and love. So, in traditional Mizo society, the word *lawmpa* and *lawmnu* always represented *ngaihzawng*(boyfriend/girlfriend). But, all those who were partners in the jhum work were not lovers.

During the period of courting, two friends used to help each other and acted as go-between, commonly known by the Mizo word *puarak*. Boys or girls, who are go-betweens were very faithful to their friends and wanted the lovers to have all the happiness in love and become man and wife. According to Lalngaihawmi Kiangte, the main function of *puarak* is, "to act as a witness to the whole issue of intimacy between the lovers in case of occurrence of any dispute or misunderstanding between parents or

lovers” (437). A young man was always followed and led by his *puarak* (his intimate friend) to court his beloved at night. The girl also confides to her *puarak* everything about her romantic relationship. With the help of a *puarak* the two lovers got an opportunity to share and show love and affection to each other. In Mizo society, the importance of a *puarak* for the lovers during the courting period was beyond human words to describe.

In traditional Mizo society, it is believed that if a man dies without having had promiscuity he would be shot at by Pawla with his big pellet bow on his way to *Mitthi Khua* (World of the Dead). But Pu Pawla did not shoot a man who has had an affair with girls. So, in the pre-Christian era in Mizo society, a young man always tried to seduce a girl and attempted to have sex with as many girls as they could. But after conversion to Christian, such belief died away.

In the traditional Mizo society, due to a careful selection of life-long partner, it had always been selected virtuous girl who kept chastity and a girl was very different from a boy in matters of sex. A girl was more easily humiliated than a boy in pre-marital sex and the society despised a girl who was disgraced with sex. So, a young Mizo woman tried to keep chastity until they got married. She did not want to lose her virginity before the marriage. She always gave a strong opposition to the boys who tried to have sex with her. So, many a young man failed in their attempt to have sex with their beloved even after two years or three years of intimacy. It can be said that a young Mizo woman, especially in the past, had cherished virginity and did not want to indulge in pre-marital sex.

In Mizo society, a selection of life-long partner was carefully done and they wished to select their mates from a family of good reputation. Not only the characters of their

partners, but also of their partner's family, parents and lineage were enquired upon. So the period of courting or dating lasted more than a year. Though boys and girls were free to select their mates, the parents, especially the girl's parents, sometimes involved themselves in the matter. The parents of a girl always select a man for their groom-to-be according to their own choice. Some girls were forced by their parents to marry a man of their choice, most often of good family standing. But, in general, it can be said that marriage in Mizo society was mainly based on couple's own selection.

When the two lovers wanted to get married, the boy would inform his parents. And the family of the boy have to approach first the girl's parents through agents whom the Mizos call *palai*. If the girl and her parents accepted the marriage proposal from the boy, both the families arranged the matter of marriage through the agents.

From the above, it is apparent that in Mizo society, boys and girls were free to practice romantic love and they fell in love before marriage. They helped their friends during courting period and acted as go-betweens for the lovers. Young man and young woman enjoyed liberty to choose their life-long partner among their own clans. But without the consent of their parents, marriage might not be successfully organized. It was mandatory that the family of a boy would send agents to the girl's parents before marriage is fixed.

As given in the previous chapters, the Mizos have a rich culture in the practice of friendship love from time immemorial till today. They are very honest and faithful to their friends, and are always there ready to extend whatever help could be given to friends and neighbours, especially in times of calamity and misfortune. The life of the Mizos was bound by *tlawmngaihna* (altruism), and this altruism obliged them to do whatever the occasion demanded. The Mizos had always shown hospitality, generosity,

and help to others. If they were ever ready to help others through the spirit of *tlawmngaihna*, it follows that they are ever ready to sacrifice themselves for their friends.

The Mizo family has been patriarchal till today. The father has high authority in the family and he is responsible for all the family affairs. All the difficult jobs outside the house are done by a father, and a mother is always busy from dawn to dusk in household chores. From the olden days the Mizo family have loved one another and parents shown care and concern for their children. In this connection, J.Shakepeare wrote in *The Lushei Kuki Clans*, “Lushai parents are very fond of their children, and fathers are often seen carrying their infants about” (17). Family was a place of rest and safety, especially for the children. All the family members were bound together by love and fondness.

One salient feature in Mizo family, from the past till today, is a cruel step-mother who is very unkind to her step-children. A step-mother was never affectionate and compassionate to her step-children, and she always made partial judgement between her step-children and her own children. A step-child found no comfort in the house and life was always miserable for him. A number of folktales depict cruel step-mothers some of which are “Thailungi,” “Rairahtea,” “Mauruangi.”

It is noticeable how members of the family loved each other in Mizo society: the old ones gave proper care and love to the young, and the young showed respect for the old. Every member showed affection for one another. But in a family with a step-mother there was no love and affection among the family members, and a step-child had no comfort and peace at home. In Mizo society, the family life was always marred by the bad behaviour of cruel step-mothers.

### 3.1 Love and Marriage in Zikpui Pa's novels:

An in-depth study of love cannot ignore the institution of marriage which is the ideal and purpose of love. The institution of Love and Marriage in Zikpui Pa's novels has the following features:

(1) Lovers' Go-between: As already stated earlier, during the courting period a friend acted as *puarak* (a go-between) for the lovers, and with the help of a go-between the lovers had an opportunity to be together. The go-between for a boy or a girlagent was always faithful to his/her friend and cherished the dream of their coming to a happy marriage. This is clearly highlighted in *Kraws Bulah Chuan*.

*Kraws Bulah Chuan* is a heart-touching romantic story where we find two pairs of lovers: Lalsawma - Thanchhingi and Lalsawma - Hmingthansiami. Lalsawma and Thanchhingi fell in love, but unfortunately their parents did not allow them to marry. Thanchhingi was forced by her parents to marry Lalzarliana, a subedar. Though Thanchhingi strongly opposed her parents, she could not prevail. She married Lalzarliana and lost his love Lalsawma. After Thanchhingi got married, Lalsawma continued his studies and passed LMP and became a medical doctor. After becoming a doctor, he met a young beautiful woman named Hmingthansiami while on duty. They instantly fell in love and after one year, marriage was successfully organised.

In this novel, we find Padenga (Dengliana), who was Lalsawma's intimate friend, and who acted as *puarak* between Lalsawma and Thanchhingi, and later between Lalsawma and Hmingthansiami. When Lalsawma courted his beloved Thanchhingi, his friend Padenga was always with him and made an opportunity for Lalsawma and Thanchhingi. "Padenga knows exactly when to leave Lasawma and Thanchhingi; that way they can always meet without inciting any scandal" (*Lungrualna* 125). Lalsawma

and Thanchhingi had a secret meeting with the help of Padenga in Padenga's house. It can be said that Padenga acted as an emissary between the lovers and help them to have an opportunity to share their feelings.

After Thanchhingi got married, Lalsawma met a beautiful maiden Hmingthansiami. Padenga helped Lalsawma again in his courting of Hmingthansiami. Padenga found out where Hmingthansiami was living, and after that Lalsawma could court Hmingthansiami, his new love. It can be noted that Padenga gave help and support to Lalsawma to fall in love with Hmingthansiami. If we look closely at the two characters Lalsawma and Padenga in *Kraws Bulah Chuan*, we will find that Zikpuii Pa showed how a friend acted as an emissary for his friend during the courting period in Mizo society.

(2) Courtship: In Mizo society, the boys always pay court to or visit a girl's house at night, which the Mizos call *nula rim* (courting). After a boy and a girl have come to love each other, the boy would never miss a single night courting his beloved at night, but always in company of other young men. In the three novels of Zikpuii Pa, *Nunna Kawnghuam Puiah*, *Silvarthangi* and *Kraws Bulah Chuan*, we find a young man courting a girl at night.

In *Nunna Kawnghuam Puiah*, the hero Lalsawma studied in Shillong and he came home during vacation. He always courted his beloved Ngurthansangi, especially at night. Lalhnuna, who pretended as Havildar Lalhnuna, courted Silvarthangi in the novel of *Silvarthangi*. Not only Lalhnuna, but also all the male youths in Saithah village courted Silvarthangi at night. In *Kraws Bulah Chuan*, Lalsawma and Padenga always went to the house of Thanchhingi, and later of Hmingthansiami for courting. This is how the novelist has depicted courtship Mizo society through his novels.

(3) Agents between the two families in the matter of marriage: When a young man, who is a marriageable man, informed his parents that the time had come for him to marry, and disclosed the name of his beloved, his family decided to send intermediaries or agents, most often two in number whom the parents of the young man trusted, to the girl's parents to offer them a marriage proposal from the boy's family. If the parents of the girl accepted or refused, the agents would bring the case to the boy's parents. And if the proposal was received positively the agents would visit the girl's parents a second time to conclude the arrangement for marriage. In the novel *Kraws Bulah Chuan*, after one year of Lalsawma and Hmingthansiami falling in love, the parents of Lalsawma sent their agents to the family of Hmingthansiami. The proposal was accepted by the parents of Hmingthansiami and by Hmingthansiami herself, and marriage function was successfully organised.

(4) Involvement of Parents in marriage: The parents, especially the girl's parents, were always involved in the matter of marriage. Even though it is said that a young man and young woman were free to select their mates, sometimes the parents, especially the girl's, interfere in the matter. The parents of a girl always wanted their daughter to marry a man according to their own choice, and a girl was sometimes forced by her parents to marry against her will. Such case is found in *Kraws Bulah Chuan* and *Silvarthangi*.

In *Kraws Bulah Chuan*, Lalsawma and Thanchhingi fell in love and made a promise to be faithful for each other. But both the parents did not approve of the romantic relationship of their children. Thanchhingi was courted by Subedar Lalzarliana, and her parents gladly received the proposal because they preferred Lalzarliana for their son-in-law. But Thanchhingi could not love Lalzarliana and she strongly opposed her parents. But, she could not prevail over her parents and she married Lalzarliana against her will.

Silvarthangi was an orphan, an exquisitely beautiful woman. She attracted all the young men in Saithah viallge. Mangluaia, son of the chief, was also fascinated by her beauty. But Silvarthangi was not interested in Mangluaia, for he was addicted to drinks, and was a very conceited person. But Silvarthangi was forced by her parents Lianchhunga and Laithangpuii to marry Mangluaia. Meanwhile, one young stranger Lalhnuna was very affectionate to Silvarthangi and he had a plan to elope with her. So, Silvarthangi chose to marry Lalhnuna and they eloped.

(6) Opposite moral values regarding sex: In the pre-Christianity society of Mizos it was commonly believed that if a man died without having slept with a woman he was shot by Pu Pawla on his way to *Mitthi Khua* (World of the Dead). To avoid such ill fate a young man would think it morally right to have pre-marital sex with a girl. On the contrary, a girl would regard it her moral duty to keep virginity intact till she got married. A virtuous girl therefore always resisted the approaches of a young man, even though she admired him secretly.

In *Nunna Kawnghuam Puiah* the author Zikpuii Pa illustrated this opposite behaviour of boys and girls in Mizo society through the hero and the heroine, Chhuanvawra and Ngurthansangi. Both have known and regarded each other ever since they were young. When Chhuanvawra studied in Shillong, Ngurthansangi expressed her inner feelings to Chhuanvawra through a letter. Chhuanvawra went home during vacation and they settled their love.

One day, while they were working together in the jhum, Chhuanvawra could not control himself from sexual feelings and he forced Ngurthansangi to have sex with her at the jhum hut. But Ngurthansangi strongly opposed Chhuanvawra, and Chhuanvawra could not succeed in his attempt. Ngurthansangi wanted to keep her virginity till



marriage. It can be said that Ngurthansangi was taken as the epitome of female chastity among Mizo women.

(6) Love of Parents for their children: Zikpui Pa also featured love of the parents for their children in Mizo society in his two novels *Kraws Bulah Chuan* and *C.C. Coy. No.27*. In these two novels, we find the love and care of the father for his son. In Mizo family, the father was responsible for all family affairs and the future of the family and the children solely depended on him. Thus he sacrificed himself for his family. In *Kraws Bulah Chuan* and *C.C. Coy. No.27*, the father gave help and support to his son, and showed care and favour to his son. In *Kraws Bulah Chuan*, Pastor Tlangkhuma borrowed money from his friend for his son Lalsawma's education. Due to the indefatigable love of his father, Lalsawma completed his LMP and became a doctor.

In *C.C. Coy. No.27*, Ralkapzauva was also supported by his father in his education. When he went to Aizawl for Middle School, his father guided him all the way to Aizawl. His father also visited his teachers to get on good term with them. He also sold his treasured *tukuli* (a muzzle loading gun) for his son Ralkapzauva. In the two novels *Kraws Bulah Chuan* and *C.C. Coy. No.27*, the author depicted the love of fathers for their sons.

From these instances it is not to be argued that Zikpui Pa, through his novels, has shown how the Mizos practised love and marriage in their unique ways. An agent between the lovers, courting a girl at night, agents between the two families in the matter of marriage, involvement parents in marriage, chastity of a girl, the love of parents for their children, all of which were the pattern of life in Mizo society from the past till today are clearly indicated by the author in his novels.

It is not unusual for novelists to base their plots and themes on actual lives, not excepting their own. And their characters are sometimes extensions of their personalities. D.H. Lawrence depicted love relationship between mother and son, Mrs. Morel and Paul Morel in his novel *Sons and Lovers* which has been given the name of *Oedipus complex*. Rajinder Paul writes, “His mother Lydia Lawrence had a very strong hold on him, and he too treated his mother like a lover” (114). The following paragraph poses the question whether Zikpuii Pa have projected his romantic life in his novels.

Zikpuii Pa married Darhmingthangi in September 4, 1948 when he was nineteen only. Lalhmuaka wrote that Zikpuii pa and his wife Darhmingthangi both married their first love (*Ziaktu Ropui* 7). A careful study of the novels of Zikpuii Pa suggests the author’s preference for first love. In *Nunna Kawnghuam Puiah*, the hero and the heroine Chhuanvawra and Ngurthansangi fell in love at first sight. Prior to his affair with Ngurthansangi, Chhuanvawra had an attachment to one girl named Lalhmingmawii, but their relationship cannot be accepted as romantic love relationship; it was just puppy love. His feelings and thoughts towards her and their relationship were not given serious treatment. He left her when he knew that Lalhmingmawii and Thanzuala, MBBS were in love.

Chhuanvawra turns his feelings and thoughts from Lalhmingmawii to Ngurthansangi, and Ngurthansangi was also very interested in him. They eventually fell in love together. They shared their love happily a time. They vowed to remain faithful to each other and decided to get married after Chhuanvawra completed his studies. But when Chhuanvawra studied in Shillong, insurgency broke out in Mizoram. This insurgency hampered their love and engagement. Ngurthansangi married Capt. Ranade under compulsion and Chhuanvawra lost his true love.

Chhuanvawra got very upset when he came to know that his beloved Ngurthansangi married another man. But he had a strong determination to meet Ngurthansangi, and hoped that someday they could be together again. Chhuanvawra passed his B.A. in Shillong, and after that he joined the IPS. He and his fellow-trainees were sent to different parts of India to complete training course. When they were staying in Chandigarh, Chhuanvawra discovered his beloved Ngurthansangi in Prithviraj Restaurant, where Ngurthansangi was illegally forced to prostitution to earn a living. Chhuanvawra rescued Ngurthansangi from her captivity and brought her home to Zopui, and the two lovers married and came to a happy married life.

In *Silvarthangi* the heroine Silvarthangi married her first love Babu (Lalsanglura). In this novel, the first man who attracted the heart of Silvarthangi was Babu. Love at first sight happened between them. When Babu paid a visit to the village of Saithah, Babu and Silvarthangi met each other for the first time and attracted each other. But, Babu left Saithah village before the two lovers expressed their feelings and thoughts.

Silvarthangi, a very beautiful maiden, attracted all the young men of her village, among whom Lalhnuna and Mangluaia are mentioned by name. Lalhnuna was a stranger, who pretended as Havilder Lalhnuna. Mangluaia was the son of the chief of Saithah, who indulged in drinking and was also a very conceited person. Mangluaia tried to win Silvarthangi physically and attempted to rape her. Even though Silvarthangi disliked Mangluaia, her parents Lianchhunga and Laithangpuii forced her to marry him.

In the meantime, Lalhnuna courted Silvarthangi and he was very affectionate to her. In their secret meeting Lianhnuna disclosed to Silvarthangi his intention to elope with her. Silvarthangi clearly knew that if she refused Lalhnuna, she would have to marry Mangluaia, a man she could not love at all. So Silvarthangi accepted the proposal

of Lalhnuna and they eloped to Aizawl. But after they had one child, they got divorced and Silvarthangi returned to Saithah village, her original home.

After many years, Silvarthangi and her first love Babu met again and their old love for each other revived. Even though Silvarthangi became a widowed-woman and she had an infant daughter, Babu was still in love with her. And marriage function was successfully organised in Aizawl.

In this novel, Silvarthangi married Lalhnuna before she married Babu, her first love. It needs not be iterated that Silvarthangi did not love Lalhnuna because she had not forgotten her real love. At the time Lalhnuna courted Silvarthangi, Silvarthangi was forced by her parents to marry Mangluaia. Silvarthangi was not interested in Mangluaia, an ugly and conceited person. Silvarthangi also found no comfort and happiness in the house of Lianchhunga. So she thought that to marry Lalhnuna would be a means of escape from all the predicaments and torture. Loyd Saxton writes in *The Individual, Marriage and the Family*:

...a young woman wishes to go a prom, but her only offer has been from a young man she dislikes. She must then weigh the relative negative values of staying home alone or going to the prom with a man she dislikes. If staying home alone is more punishing (or aversive), she will opt for the less punishing, or going out with the young man she dislikes. (178)

Likewise, for Silvarthangi, to marry Mangluaia would be more punishing than to marry Lalhnuna. She was also continually tortured at home by her adoptive family. So, she accepted the request of Lalhnuna and they got married. After they got divorced, Silvarthangi married her first love Babu (Lalsanglura). It can be noted that Silvarthangi married Lalhnuna, not for love, but for freedom and escape. It can also be said that Silvarthangi married her first love Babu (Lalsanglura) only because of love. It has been

mentioned that Zikpuii Pa married his first love Darhmingthangi on September 4, 1948. In this connection, it is interesting to note the subjective element in the two novels *Silvarthangi* and *Nunna Kawnghuam Puiah* in which the protagonist lovers married their first loves.

Zikpuii Pa was the son of the chief of Aizawl, Hrawva who was also one of the earliest graduates among the Mizo; he was one of the first two Mizos who held Bachelor's degree. From his family background, Zikpuii Pa was a man of high social status. Even if Zikpuii Pa had not become an IFS officer or had been of lower education, he could have held a prominent position in the society because as the son of the Chief of Aizawl. J.Malsawma says, "When Zikpuii Pa married Darhmingthangi, his father Hrawva was the Chief of Aizawl. His wife Darhmingthangi was from a common family" (Interview). Zikpuii Pa, the son of the Chief fell in love with a commoner Darhmingthangi and he married that girl. His love was not bound by the gap of their social status. After they became a married couple, Zikpuii Pa showed affection and strong attachment to his wife. Darhmingthangi says:

My husband was a noble soul; he can always forgive me, and was always keen on teaching me new things. He would always explain patiently anything that I asked until I understood. There are so many things to admire about him, and after forty years of marriage I have no complaints whatsoever. (Lalthangliana, *Mi Chungchuang* 48)

In his two novels *Nunna Kawnghuam Puiah* and *Silvarthangi*, we find romantic relationship between a man of high social status and a woman of low status. In *Silvarthangi*, Babu and Silvarthangi loved each other and got married at the end of the novel. Babu was a man of high social status with an ideal job. He was an Overseer and an educated man. On the contrary, Silvarthangi was a parentless girl living in her uncle's

house where she found no love and care. It was not mentioned that she attended school. She married Lalhnuna and after she bore one daughter, they got divorced. After she became a widowed-woman she met again Babu and got married. Babu and Silvarthangi were not equal in their status, but Babu never despised her, instead he was very kind and affectionate to her. So, they got married happily at the end of the novel.

In *Nunna Kawnghuam Puiah*, Chhuanvawra was a literate man and passed his B.A. in Shillong. After passing B.A., he joined the IPS. Meanwhile, the heroine Ngurthansangi was a very unlucky girl who had been forced to marry Capt. Ranade during the political disturbance in Mizoram. Capt. Ranade was a married man and he sold Ngurthansangi to a brothel, where Ngurthansangi worked as a prostitute. Chhuanvawra was a man of respectable family and of a high social status; Ngurthansangi was a divorced woman and a prostitute. When Chhuanvawra found Ngurthansangi in the brothel, Ngurthansangi despised herself and she did not think that she deserved the love of Chhuanvawra. But the heart of Chhuanvawra brimmed with love and he loved Ngurteii more than ever in her sad situation. “Ngurte, I love you tenfold than I did before” (*Nunna* 173). So Chhuanvawra rescued his beloved and got married at Zopui.

In *Silvarthangi* and *Kraws Bulah Chuan*, we find the two lovers, who are not equal in social status. But, the gap of their social status had no effect on their love. It is impossible to ignore the analogy between the love story in *Nunna Kawnghuam Puiah* and *Silvarthangi* and the author’s romantic life.

### **3.2 Comparison of Love in His Novels and Other Mizo Novels:**

The pursuit of love among the young people is a favourite theme for Mizo novelists. It can be said that romantic love plays a vital role in Mizo novels and it has always been the most popular theme among Mizo writers. This section is given to a

comparison of love in the novels of Zikpuii Pa and other Mizo novels for which two Mizo novels, *Zawlpala Thlan Tlang* and *Duhtak Sangpuii* written by Khawlkungi have been selected. These two novels have been given the summary in the first chapter and both the novels contain characters that are entangled in love, especially romantic love.

Khawlkungi, one of the most prominent Mizo women in literature, depicted romantic love relationship in her novels and the main theme of her novels is always love. In her novels *Zawlpala Thlan Tlang* and *Duhtak Sangpuii*, there are pairs of lovers such as Malsawma and Vanlalremi in *Zawlpala Thlan Tlang*, Rotluanga and Sangpuii in *Duhtak Sangpuii*. Zikpuii Pa and Khawlkungi have a similarity in casting their lover characters on rugged paths. The love and dreams of lovers are always hampered by troubles and difficulties. But they eventually overcome all the obstacles that had been placed in their paths to earn the fruits of true love. They remain faithful to each other and after many years of hardship, lovers get married and lived happily, perhaps ever after.

In *Zawlpala Thlan Tlang*, we find Malsawma and Vanlalremi, the hero and the heroine, who loved each other. Vanlalremi was a parentless girl who lived in the house of Pu Rochhinga. Remi found no peace and happiness in Rochhinga's house and she was forced by Pu Rochhinga to marry Lalmuana, a man addicted to drinking and Remi could not love him at all. She could not oppose Pu Rochhinga in his plan and she fled away from his house. She came to live in the house of Pi Zaii, a lady missionary, where she learned many domestic skills. When the Second World War broke out, Remi went to the village of Reiek and joined the family of Upa Kawla, her maternal uncle.

The hero Malsawma was a teacher in a Mission School at Aizawl. He was transferred to Reiek village during the Second World War. Malsawma and Remi fell in love in the village of Reiek. They made a promise to be faithful to each other and wished to get married as soon as possible. But then untoward events crossed their paths. Malsawma was accused of being the father of Lalkhawthangi's illegitimate baby. Malsawma strongly denied the accusation; but Lalngura, the brother of Lalkhawthangi brought the case to the Village Court against Malsawma. Though Malsawma was acquitted from the case, he made a decision to resign from his post and cancelled his marriage proposal with Remi. He joined the Indian Army. After his promotion to 2<sup>nd</sup> lieutenant, he took leave and came out to Mizoram. During his vacation, he married his beloved Remi and had a happy married life.

In *Duhtak Sangpuii*, a number of problems befell the two lovers Tluanga and Sangpuii. They met for the first time in Calcutta and were attracted to each other at their first meeting. They made a plan to go to Delhi together. But nothing happened as they planned. They had no opportunity to share their feelings for each other. While they were studying in Delhi, there was a rumour that Mr. Hussain and Sangpuii fell in love, and Tluanga had no means of verifying the truth. Sangpuii also thought that Tluanga was in love with Thangi. So, they did not express their love for each other during they stay in Delhi.

After her examination was over, Sangpuii left Delhi and came home to Mizoram. Luckily, she was appointed as Primary Head teacher in Lungdar (E) village, her original home. At Lungdar (E), Lianphunga was attracted by the beauty of Sangpuii, and he attempted to win her favour. But Sangpuii showed no sign of welcoming his approaches. Tluanga still occupied a vast space in her heart. At the end



of the novel, God rewarded their constancy and Tluanga and Sangpuii met each other in Calcutta, a place where they met for the first time long ago. They opened their hearts to each other and shared their inner feelings and love. They happily made a promise to marry and the novel too ended.

The two novelists Zikpuii Pa and Khawlkungi have shown lovers who married each other after they had faced many problems and difficulties. As pointed out in the foregoing chapters, love in the novels of Zikpuii Pa do not run smoothly and the dreams and hopes of the lovers were tried to the limits. But love endured all adversities and the lovers finally found real happiness in love after the long heart-breaking journey.

Romantic love in the novels of Zikpuii Pa and Khawlkungi blooms fully after many trying circumstances. The two novelists portray in their novels typically romantic love between young men and young women who were strongly faithful for each other. In their novels, one remarkable feature is the generous love between the hero and the heroine which endure a number of problems and hardships, unflagging constancy in love, and a happy union at the end of the stony paths of true love.

Zikpuii Pa, in his novels, presented his heroine as a very beautiful maiden and a person of good character. Silvarthangi and Ngurthansangi were exquisitely beautiful and of gentle behaviour. But they were unfortunately disposed in life circumstances. Khawlkungi also depicted her heroine as a beautiful and well-behaved lady, and like Zikpuii pa's heroine, under a lot of problems and in terrible predicament. In *Silvarthangi* of Zikpuii Pa, the heroine Silvarthangi was a parentless girl living in the house of Lianchhunga where she was treated very badly. Malsawmi in *Zawlpala Thlan Tlang* was also a bereaved lady who lost her father in the opening chapter of the novel.

She was taken to the house of Pu Rochhinga. Both the girls found no comfort in their adoptive families, and they were forced to marry against their will.

Ngurthansangi, in *Nunna Kawng□huam Puiah*, married Capt. Ranade under compulsion and she was sold to a brothel. Sangpuii in *Duhtak Sangpuii* was courted by Mr. Hussain and Lianphunga in Delhi and in Lungdar (E) respectively, but Sangpuii did not show affection to them. In *Zawlpala Thlan Tlang*, after she had fallen in love with Malsawma, Remi met a guy named Biakluanga who was intensely in love with her. But Remi rejected the love of Biakluanga. All the heroines in the novels of Zikpuii Pa and Khawlkungi are very faithful to their beloved. They all tried to keep their chastity until marriage. The love of the hero was depicted as a remedy for the sorrow and misery of the heroines. After they got married, the wanderings of Silvarthangi, Ngurthansangi, Vanlalremi and Sangpuii came to an end. It can be seen that both the novelists portray in their novels typical heroines of a very beautiful and well-behaved young women, who kept her chastity and remained very faithful to her beloved.

It was pointed out earlier in the previous chapters that Zikpuii Pa did not advocate the affection and feelings entirely urged and driven by lust. He depicted pre-marital sex and marriage outside the church as turning against God and ruination of life. Sexual satisfaction is not the synonymous with happiness in love. The mind of Zikpuii Pa was informed by the teachings of Christianity so much so that he portrayed pre-marital sex in all his novels not merely as immoral but as sinning against God. The lovers, who married their true loves in his three novels *Nunna Kawng□huam Puiah*, *Silvarthangi*, and *Kraws Bulah Chuan*, are innocent of pre-marital sex.

Like Zikpuii Pa, Khawlkungi preserved her characters, especially the heroes and the heroines, from pre-marital sex. The hero and the heroine kept chastity and resisted whenever temptation came to them. In her two novels, *Zawlpala Thlan Tlang* and *Duhtak Sangpuii*, the two pairs of lovers Malsawma and Remi, Tluanga and Sangpuii did not involve in pre-marital sex. Vanlalremi, in *Zawlpala Thlan Tlang*, was forced by Lalmuana to have sex, but Remi strongly resisted and Lalmuana could not succeed. Malsawma also attracted Lalkhawthangi, a beautiful but dissolute girl. She tried to win Malsawma's favour, but Malsawma was not interested in her. Sangpuii, in *Duhtak Sangpuii*, met Mr.Hussain and Lianphunga who tried to have sex with her. But Sangpuii strongly opposed them and never surrendered to immoral behaviour.

We also find Mr.Hussain and Hmingi, Vanthanga and Lalkhawthangi, who had affairs before marriage. Their sexual enjoyment had an evil effects and it destroyed the future life of Hmingi and Lalkhawthangi. Vanthanga was also filled with remorse and regret. The pleasure of sex does not last long, and it suddenly turns into misery and sorrow. So Shakespeare had recorded in his Sonnet 129:

“The expense of spirit in a waste of shame  
Is lust in action; . . . . .  
Enjoy'd no sooner but despised straight;  
. . . . . A bliss in proof; and prov'd, a very woe;  
Before, a joy propos'd; behind, a dream.”

It is apparent now that Khawlkungi, in her novels, showed pre-marital sex as sin. Both Zikpuii Pa and Khawlkungi have similar feature in their treatment of sex that sex before marriage is turning against God, and it will act like a curse to future life. Both uphold the value of chastity in romantic love.

Mizo novelists frequently portray the evil effects of pre-marital sex or extra-marital sex. In the novels of Lalrammawia Ngente, it is seen that the characters who indulge in pre-marital sex are not blessed, and met sad ends. In *Thlaler Pangpar*, the heroine Puii, a young teenage, could not resist her beloved Muana from seducing her, and unfortunately conceived a baby. Her life became perpetual misery. In *Hmangaihna Par*, Pu Thanliana, a married man, and Sangzuali indulged in sex outside marriage. After his family learnt everything, Pu Thanliana could not bear humiliation and he shot himself dead. In *Pasal Duhthlan* by Khawkung, Lalliansanga and Malsawmi got married secretly without the approval of the church and their families and consequently Malsawmi conceived a baby. Lalliansanga had a wife in his hometown, Kolasib. After Malsawmi knew Lalliansanga had already had a wife and children, she felt very depressed. She tried to abort her baby and took medicine. But she did not succeed in her attempt, and she lost her life. Lalliansanga was not blessed and his sexual enjoyment with Malsawmi brought shame to his family.

Mizo novelists have a remarkable similarity in that they depict sex before marriage or outside marriage as sin and the characters who indulge in this enjoyment would meet sad ends. The wrongdoers were not blessed and they would be filled with remorse. Their future life was shattered by themselves. In this connection, Thanmawia writes in *Mizo Values*, “In fact all the Mizo novelists are influenced by the Christian dogma that in their novel they never advocate pre-marital sex” (115). Zikpuii Pa shared the same feelings with other Mizo novelists so that he described the evil outcome of sexual indulgence before marriage. In his treatment of sex, Zikpuii Pa is identical with most Mizo novelists.

In Khawlkungi's novels, we find the love and care for near relatives. Vanlalremi, in *Zawlpala Thlan Tlang*, was a parentless girl; Sangpuii, in *Duhtak Sangpuii*, was also a fatherless girl. Both received help and support from relatives. After her father's death, Remi joined the family of Pu Rochhinga who was the husband of her father's sister Pi huami. But Remi did not receive favour from Rochhinga. Next Remi lived in the house of Upa Kawla, her maternal uncle, in the village of Reiek. In the house of Upa Kawla, Remi received love and care from the family of Upa Kawla.

Sangpuii, a fatherless girl, was helped and supported by Pu Lalliana, her maternal uncle, in her education. After the death of her father, Sangpuii with her mother and younger sisters were taken to Aizawl by Pu Lalliana, and lived next door to him. The family of Sangpuii received help and support from Pu Lalliana. Zikpuii Pa, in his novels, also depicts characters who found help and assistance from their relatives, especially from the mother's side.

Both writers portray love and care received from near relatives, especially from the mother's side. They laid more emphasis on the love of relatives of the mother's side than the father's side. The characters in their novels find more peace and comfort from their mother's relatives than from the father's side. In the context of love of kins, Zikpuii Pa and Khawlkungi followed the same path in that they were steeped in depicting love and affection which comes from near relatives especially from the mother's side.

But while Khawlkungi confines herself to the portrayal of friendship love between the Mizos, Zikpuii Pa has a wider range and portrays affection and attachment between friends, not only among Mizos, but also between Mizos and non-

Mizos. In Khawlkungi's novels, we have bonds of friendship between Remi and Biakkungi, Malsawma and Vanthanga, Sangpuii and Hmingi, Tluanga and Vala - all Mizos. Even though Tluanga and Sangpuii studied in Delhi, the author did not feature friendship tie between a Mizos and non-Mizos.

Zikpuii Pa's range is wider in that friendship love is not limited to fellow-Mizos, but a bond of friendship is seen between Mizos and non-Mizos; Ralkapzauva and Bahadur in *C.C. Coy.No.27*, Chhuanvawra and his fellow-trainees in *Nunna Kawngꨀhuam Puiah*. Ralkapzauva and Chhuanvawra have friends among the non-Mizos, but they have no bosom friends among the Mizos, their compatriots. In this connection, Zikpuii Pa was different from other Mizo novelists. Mizo novelists have always shown a great friendship love between the Mizos in the spirit of *tlawmngaihna* (altruism). They may never show a non-Mizos who sacrifices himself for his friend. Among the characters who went outside Mizoram and stayed there for a long time some have a friend among the non-Mizos, but a bosom friend is invariably from among the Mizos. In *Anita* by C.Laizawna, the hero Rina studied in Bombay and had non-Mizo friends named Patel and Amar, but his intimate friend was Hnuna, his fellow-tribe. In *Nunna Kawngꨀhuam Puiah* and *C.C. Coy.No.27*, friendship tie between Ralkapzauva and Bahadur, Chhuanvawra and his fellow-trainees, B.L.Singh, Grewall, Dixit, and K.D. Sharma are key points in the stories. But Chhuanvawra and Ralkapzauva had no intimate friends among their fellow-Mizos.

Zikpuii Pa was distinct from other Mizo novelists in that he portrayed in his two novels bonds of friendship between Mizos and non-Mizos only, but not between Mizos. It is his transcendence from other novelists that friendship love between the

Mizos and non-Mizos gave more emphasis in his two novels and friendly relation between Mizos could have been out of his thematic attention.

As we said before Zikpuii Pa and Khawlkungi portray in their novels the generous love between young men and young women who come to a final matrimony. Their novels feature beautiful romantic love with lovers who remain faithful to each other and keep their vows. But in Zikpuii Pa's novels, men are more serious and intense in love than men in the novels of Khawlkungi. Chhuanvawra, in *Nunna Kawng huam Puiah*, was entirely captivated and obsessed by love. His life seems to be completely driven by his love for Ngurthansangi. He has done everything for Ngurthansangi and never cared for his own life and education. He was almost besotted with his love and often acted abnormally.

In Khawlkungi's novels, men are not much intense and serious as Chhuanvawra in *Nunna Kawng huam Puiah*. They had plans for their future, and they did not become obsessed with love. In *Zawlpala Thlan Tlang*, the hero Malsawma had a plan for the betterment of his future and he joined the Indian Army. He was not reluctant to cancel his marriage proposal with Remi and leave her. Malsawma had a cool and sensible thinking. He tried to become successful in his life first.

On the contrary, Zikpuii Pa made one of his characters Chhuanvawra become extreme in love and not think clearly about his position and his future. To rescue his beloved Ngurthansangi from her prison, he stopped his education. He paid no heed to his family, and none could deter him from the decision that he had made. So, romantic love in Zikpuii Pa's novels is more serious and extreme than romantic love in the novels of Khawlkungi.

## CHAPTER IV

### CONCLUSION

The object of the present work is to make a careful study of various kinds of love in the novels written by Zikpuii Pa. After having careful examination and observation, we can come to draw the conclusion which will highlight all the findings of the work.

Zikpuii Pa was a man of prolific and pioneering writers in Mizo literature and he has a great number of works in various literary genres. His works can be classified into poetry, novel, essay and critical writings. His novels are entwined with different types of love, especially romantic love. Out of his five novels selected for the study, four novels *Nunna Kawnghuam Puiah*, *Silvarthangi*, *Kraws Bulah Chuan*, and *Hostel Awmtu* contained characters who fell in love together which we called 'romantic love.' *C.C. Coy. No.27* is the only novel without romantic love relationship.

The first chapter deals with biography of the author Zikpuii Pa, summed up various kinds of love in his novels, and highlight of love in other Mizo novels. We have grouped different types of love in the novels as romantic love, friendship love, parental love and kinship love. In other Mizo novels that have summed-up, it is found out that these various kinds of love is also shown in the novels of



Khawlkungi and James Dokhuma. It can also be seen that the Mizo novelists have interested in love and they always depicted romantic love in their novels. So, we can come to know that love has always been the main theme in Mizo novels.

Zikpuii Pa portrayed various kinds of love in his novels and all these are analysed in chapter two. Romantic love, which love relationship between young man and young woman, is seen in his four novels and the characters who portrayed exposing man-woman relationship to love and marriage are Chhuanvawra and Ngurthansangi in *Nunna Kawng□huam Puiah*; Lalsawma and Thanchhingi, Lalsawma and Hmingthansiami in *Kraws Bulah Chuan*; Lalhnuna and Silvarthangi, Babu(Lalsanglura) and Silvarthangi in *Silvarthangi*; the unknown man who is a ghost and a beautiful maiden Laltinchhingi in *Hostel Awmtu*.

It is seen that from the romantic love appeared in his novels, the passion of love has always been a potent force in human life and everyone seemed to be interested in love. How a romantic love can have an effect in life, and how much happiness and sadness it brought in life is clearly shown in the novels. Men are always serious and intense in love than women. The life of the two heroes Chhuanvawra and Lalsawma in *Nunna Kawng□huam Puiah* and *Kraws Bulah Chuan* respectively, are completely controlled by love. Mangluaia committed a crime due to his strong feelings towards Silvarthangi. In *Hostel Awmtu*, a group of young men are filled with hatred and malice to the one who won the heart of a beautiful girl, and they killed him. Lalsawma lost his reputation for love. In the context of romantic love, men are always serious and more consistent, easily changed his character and personality. They have always lost logic and sensible thinking.

Zikpuii Pa promoted a certain type of romantic relationship in his two novels *Nunna Kawng* and *huam Puiah* and *Silvarthangi*; the two couples hold a specific type of character and represented a certain level of love. The two heroes Chhuanvawra and Babu got an ideal job and they are of a high social status. On the contrary, the heroines Ngurthansangi and Silvarthangi were very unfortunate in life and a lot of misfortunes came to them. Silvarthangi married Lalhnuna but they got divorce after they had one daughter. Silvarthangi became a widow-woman with an illegitimate daughter. Ngurthansangi also married Capt. Ranade forcefully and she was sold to a brothel where she worked as prostitute. But the two heroes are still intensely in love with the heroines and their love does not depend on fame and fortune, richness and the like. So, they got married and had a sweet married life. The moral of both novels is that to become a happy married couple, love between two pairs should not only depend on physical beauty.

When we examine Zikpuii Pa's treatment of love and sex, one salient feature has come out clearly that he did not advocate pre-marital sex in his novels. It can be seen that the teachings of Christianity is inculcated in his novels as the hero and the heroine still kept chastity during the period of courting. He depicted sex before marriage is sin and the evil doers are not blessed in their future life. The characters who indulged in sexual enjoyment before marriage have always met their sad ends. The two lovers who got married in his novels Chhuanvawra and Ngurthansangi in *Nunna Kawng* and *huam Puiah*, Babu and Silvarthangi in *Silvarthangi*, Lalsawma and Hmingthansiami in *Kraws Bulah Chuan* were not indulged in sex before marriage, and all the marriage functions were solemnised by the church. So, it is revealed that the mind of Zikpuii Pa was enchanted by the teachings of Christian and he showed romantic love relationship which the two lovers not involved in sex before marriage.

Romantic love in Zikpuii Pa's novels is not totally variance with one another, but rather it have uniformity that the generous love between the hero and the heroine, the two lovers are not equal in personal and social status, a happy union of the two lovers after facing many problems and difficulties. For Ngurthansangi, Silvarthangi and Hmingthansiami, love is remedy for sorrow and misery. The love of the heroes gave them freedom from the bondage of captivity and terrible predicament. So, it can be said that Zikpuii Pa, in his novels, depicted parallel type of romantic love and the same type of characters.

The author Zikpuii Pa also depicted friendship love, parental love and love of kinship in his novels. All the friendly relationship we found in the novels is accompanied with loyalty, true, sacrifice and service. The mind of the Mizos are filled with a sense of *tlawmngaihna* (altruism ) and the life of the Mizos are bound by this altruism so that they are expected to ready for the needy, give help and support to the others. Zikpuii Pa showed this spirit of *tlawmngaihna* in the life of Bahadur in *C.C. Coy. No.27*. We find not the Mizos, but the non-Mizos, named Bahadur, who showed great love for his friend in the novels of Zikpuii Pa. In this connection, it can be assumed that the author tried to show that not only the Mizos, but also the non-Mizos had cherished '*tlawmngaihna*' (altruism), and they were also filled with generosity, kindness, compassion, sympathy, unselfishness and civility towards the others, especially their friends as he writes in his one essay 'Tlawmngaihna,' "Most Mizo people pondered that altruism is owned by the Mizos, and it is embedded in the culture of Mizo alone. But, we did not think that the non-Mizos all around the world do not have some sense of altruism" (*Zikpuii Pa Hnuhma* 220).

We find the love and care of the father to his son in *C.C.Coy. No. 27* and *Kraws Bulah Chuan*. In these novels, we can say that the two heroes Ralkapzauva and Lalsawma have a brilliant success in their education due to the incessant love and care they received from their father. In *Kraws Bulah Chuan*, Thanchhingi was forced by her parents to marry subedar Lalzarliana. It can be claimed that the parents of Thanchhingi wanted the future upliftment of her daughter, and they wanted Lalzarliana for their groom-to-be than Lalsawma, a mere student. In Zikpuii Pa's novels, it is clearly shown that incessant and unremitting love of the parents to their children. After having observation on parental love, it is seen that the father is unyielding and rigid in his decision, and also not care a sadness of children than the mother. A mother felt more pity and compassion to her children than the father.

Next, it has examined kinship love and this love can be regarded as care, loving, liking and affection which existed between near relatives. In this connection, one salient feature in the novels of ZikpuiiPa is that the love and care of women to near relatives is stronger and consistent than men. The love and affection from the mother's side relatives is also deeper than the father's side.

The present study also showed that Zikpuii Pa featured Mizo society through his novels, especially how they practised different types of love. Mizo society accepted free mixing of boys and girls, they enjoyed liberty for the the selection of life-long partner. It is prevalent that courting a girl at night from the past till today. The two friends help each other during courting or dating period and a bosom friend acted as an emissary between the lovers. The parents, especially the girl's parents, always involved in the matter of marriage, and some girl are forced to marry according to the choice of the parents. In romantic love, it has always been a different behaviour between boys and girls in Mizo society, the Mizo boys always tried to have sex with his beloved, but the

girls tried to keep virginity before the marriage. So, it is not be argued that Zikpuii Pa, through his novels, has shown how the Mizos practised love and marriage in their unique way. If we look closely his novels, it can be seen life and tradition of the Mizos in some way.

From the study, it is revealed that Zikpuii Pa has shown his real romantic life in his novels. Zikpuii Pa married Darhmingthangi, and he and his wife were their first love to each other. In his two novels *Nunna Kawnghuam Puiah* and *Silvarthangi*, it is seen that Chhuanvawra and Ngurthansangi, the first love to each other, got married. Silvarthangi also married her first love named Lalsanglura.

Zikpuii Pa was the son of the chief Hrawva, and he was the earlier literate person among the Mizos, his wife Darhmingthangi was from a common family. They are completely different from their background, and their status in the society is not equal. Likewise we find romantic relationship between a man of high status, Chhuanvawra and Lalsanglura (Babu), and a woman of low status, Ngurthansangi and Silvarthangi respectively. It can be regarded as his real life has an effect in his novels in some way.

When we carefully examine love in his novels with other Mizo novels, it is revealed that Zikpuii Pa have the same feelings with other Mizo novelists in his treatment of sex. He did not advocate pre-marital sex. Most of Mizo novelists showed the evil effects of sexual indulgence before marriage. In his treatment of sex, Zikpuii Pa was not different from other Mizo novelists as he portrayed pre-marital sexual enjoyment as ruination of life.

At the same time, one thing different that we see in the novels of Zikpuii Pa is the absence of friendly relationship between the Mizos, but it existed between the Mizos and non-Mizos in *C.C. Coy.No.27* and *Nunna Kawnghuam Puiah*. It is always seen that a bond of friendship between the Mizos and non-Mizos in other Mizo novels, but the

Mizos have friend among his fellow-Mizo. But Zikpuii Pa showed only friendly connection between the Mizo and non-Mizo. It can be claimed that this is one of the uniqueness of Zikpuii Pa in the treatment of friendship love.

The present study also highlights life and tradition of Mizo society in a limited way showing how the Mizos practised love and marriage from the olden times till today. As it is written in *Theory of Literature*, "...the author should express the life of his time fully and that he should be representative of his society" (54), Zikpuii Pa expressed the Mizos way of living through his novels and reflected the practice of love and marriage in Mizo society.

## Works Cited

Chapter I

- Allen, George, illus. *Pride and Prejudice*. By Jane Austen. Hetfordshire: Worthsworth Edition Limited, 1994. Print.
- Aronson, Elliot, Timothy D. Wilson, Robin M. Akert. *Social Psychology* Addison Wesley Educational Publishers Inc., 1997. Print.
- Austen, Jane. *Sense and Sensibility*. Introduction by A.C. Ward. London and Glasgow: Collins, 1977. Print.
- Colney, Lalzuia. "K.C. Lalvunga(Zikpuii-Pa) Kha." *Thu leh Hla* 19.1 (January 2003): 22-26. Print.
- Dokhuma, James. *Kham Kar Senhri*. Aizawl: R.Lalrawna, 2005. Print.
- . *Irrawady Luikamah*. School Text Edition. Aizawl: R.Lalrawna, 2013. Print.
- Fehr, Beverly. James A. Russel. "The Concept of Love: Viewed from a Prototype Perspective." *Journal of Personality and Social Psychology*. 60.3(1991) 425-438. Web. May 25, 2013.
- The Holy Bible* (The New Revised Standard Version). Catholic Edition. Bangalore: Theological Publications. 2004. Print.
- Khawlkungi. *Pasal Duhthlan*. 2<sup>nd</sup> ed. Aizawl: Synod Publication Board, 1994. Print.
- . *Rammawi Kalkawng leh Duhtak Sangpuii*. 2<sup>nd</sup> ed. Aizawl: LTL Publications, 2014. Print.
- . *Zawlpal Thlan Tlang (Christian Love Story)*. 3<sup>rd</sup> ed. Aizawl: Khawlkungi, 2001. Print.

Khiangte, Laltluangliana. *Zabi Chhuanvawr*. Aizawl: Millenium Celebration

Committee, n.d.

---, ed. *Khawlkungi leh A Kutchhuak*. Aizawl: LTL Publications. 20067. Print.

---, ed. *Mizo Lekhhabu Zempui (A Compendium of Mizo Bibliography)*. Aizawl: Mizo

Department, Mizoram University, 2005. Print.

Lalmangaihhsanga, R. *Mizo General Knowledge*. 2<sup>nd</sup> ed. Aizawl, 2012. Print.

Lallianzuala, R. "Major Themes in Mizo Novels" (Mizo Thawnthu Phuaha Thupui

Langsar Zualte) *Seminar Papers: Thupui Pawimawh Pali (Major Themes in Mizo Poetry, Essay, Drama, Novel)*. et al. Laltluangliana Khiangte. Aizawl: Mizo Lecturers Academy, 1989. 63-80. Print.

Lalrawna, R. Introduction. *Irrawady Luikamah*. By James Dokhuma. Aizawl:

R.Lalrawna, 2013. Print.

Lalrinthanga, M.C., comp. and ed. *Ziaktu Ropui Zikpuii Pa*. Aizawl: MCL

Publications. 2002.

---. Inroduction. *Lalramliana*. By Zikpuii-Pa. Aizawl: MCL Publications, 2000. Print.

Lalthangliana, B. *Mi Chungchuang Rokunga & Zikpuii Pa*. Aizawl: MC Lalrinthanga,

2000. Print.

---. *Mizo Literature (Mizo Thu leh Hla)*. 2<sup>nd</sup> Revised ed. Aizawl: MC Lalrinthanga,

2004. Print.

Lal□hazuala, R. *Dari Pasal: Rev. Lerthansung*. K.C. Lalvunga leh L.Keivom-te

*Thuziak Chik Taka Thlirna*. Aizawl: Mrs. Darthanthuami, 2010. Print.

"Love." *New Webster Dictionary of the English Language*. Delair Publishing

Company Inc., 1997. Print.



“Love.” *New Webster Dictionary and Thesaurus*. Danbury, CT: Lexicon Publications, Inc., 1992. Print.

“Love.” *Oxford Advanced Learner’s Dictionary*. New York: Oxford University Press, 2010. Print.

Malsawma, J. *Zo-Zia*. Aizawl: Thanpuii, 2000. Print.

Pa, Zikpuii. *Lungrualna Tlang*. 2<sup>nd</sup> ed. Aizawl: MCL Publications, 1999. Print.

---. *Nunna Kawng huam Puiah*. 4<sup>th</sup> ed. Aizawl: MCL Publications. 2004. Print

---. *Zozam Par*. 2<sup>nd</sup> ed. Aizawl: MCL Publications. 1999. Print.

Saxton, Loyd. *The Individual, Marriage, and the Family*. 5<sup>th</sup> ed. California: Wadsworth Publishing Company, Inc., n.d.

Siamkima. *Zalenna Ram*. 3<sup>rd</sup> ed. Aizawl: MC Lalrinthanga. 2002. Print.

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

Thangvunga, R. “Hrawva leh a Hlate.” *Mizo Hla leh a Phuahtute*. Ed.

B.Lalthangliana. Aizawl: Hrangbana College, 1990. 295-317. Print.

*Thuhlaril: Literary Trends & Mizo Literature*. 4<sup>th</sup> ed. Aizawl: College Text Book(Mizo) Editorial Board, 2006. Print.

Vannghaka, KC. “A Critical Study of the Development of Mizo Novels: A thematic Approach.” *Mizo Studies*. 1.1(Jul – Sep 2012). 37-52. Print.

Vanlallawma, C. “Pu Thanga leh a Hlate.” *Mizo Hla leh a Phuahtute*. Ed.

B.Lalthangliana. Aizawl: Hrangbana College, 1990. 21-30. Print.

## Chapter II

- Aronson, Elliot, Timothy D. Wilson, Robin M. Akert. *Social Psychology*. Addison Wesley Educational Publishers Inc., 1997. Print.
- Blustein, Jeffrey. *Parents and Children: The Ethics of the Family*. New York: Oxford University Press, 1982. Print.
- Callaghan, Dympna. *Shakespeare's Sonnets*. Malden: Blackwell Publishing, 2007. Print.
- Hemingway, Ernest. *A Farewell to Arms*. London: Arrow Books, 1994. Print.
- Khiangte, Laltluangliana. *Mizo Drama*. New Delhi: Rani Kapoor(Mrs.) Cosmo Publications, 1993. Print.
- . *Mizos of North East India: An Introduction to Mizo Culture, Folklore, Language & Literature*. Aizawl: LTL Publications, 2008. Print.
- Mecken, H.L., ed. *Dictionary of Quotations: On Historical Principles from Ancient and Modern Sources*. London: William Collins. 1982. Print.
- Myers, David G. *Social Psychology*. 6<sup>th</sup>ed. The Mc-Graw Hill Companies, Inc., 1999. Print.
- Pa, Zikpuii. *Lungrualna Tlang*. 2nd ed. Aizawl: MCL Publications, 1999. Print
- . *Nunna Kawnghuam Puiah*. 4th ed. Aizawl: MCL Publications. 2004. Print
- Pachau, Margaret Lalmuanpuii. Trans. "The Hostel Sentinel." *The Heart of the Matter*. Ed. Geeta Dharmarajan. New Delhi: Kaha, 2004. 224-231. Print.
- Pearson, Lu Emily. *Elizabethan Love Conventions*. London: George Allen & Unwin, 1966. Print.

“Romantic.” *Oxford Advanced Learner’s Dictionary*. New York: Oxford University Press, 2010. Print.

Saxton, Loyd. *The Individual, Marriage, and the Family*. 5<sup>th</sup> ed. California: Wadsworth Publishing Company, Inc., n.d.

*Zikpuii Pa Hnuhma (A Collection of Zikpuii Pa Essay)*. 2<sup>nd</sup> ed. Comp. B.Lalthangliana. Aizawl: MCL Publications, 2000. Print.

Chapter III

Ngente, Lalrammawia. *Hmangaihna Par*. Aizawl: Zorin Compugraphics, 2005. Print.

---. *Thlaler Pangpar*. Aizawl: JP Offset, 2006. Print.

Ingram, W.G. & Theodore Redpath, ed. *Shakespeare's Sonnets*. B.I.Publications, 1979. New Delhi.

Khiangte, Lalngaihawmi. "Institution of Marriage and Divorce: Its Changing System in Mizo Society." *Mizo Studies* 2.4 (Oct. – Dec. 2013): 436:446. Print.

Khawlkungi. *Pasal Duhthlan*. 2nd ed. Aizawl: Synod Publication Board, 1994. Print.

---. *Rammawi Kalkawng leh Duhtak Sangpuii*. 2nd ed. Aizawl: LTL Publications, 2014. Print.

---. *Zawlpal Thlan Tlang (Christian Love Story)*. 3rd ed. Aizaawl: Khawlkungi, 2001. Print.

Laizawna, C. *Anita*. 2<sup>nd</sup> ed. Aizawl: LTL Publications, 2000. Print.

Lalhmuaka. "Mizo Zepui Nei, Pu Lalvunga IFS, Kan Chan Ta." Comp. and Ed. M.C.

Lalrinthanga. *Ziaktu Ropui Zikpuii Pa*. Aizawl: MCL Publications, 2002. Print.

Lalthangliana, B. *Mi Chungchuang Rokunga & Zikpuii Pa*. Aizawl: MC Lalrinthanga,

2000. Print.

---. *Pi Pu Zunleng*. Aizawl: B.Lalthlengliana, 2007. Print.

Malsawma, J. Interview. 9 June 2015

Paul, Rajinder. *D.H. Lawrence: Sons and Lovers*. 24<sup>th</sup> ed. New Delhi: Educational Publishers, 2001. Print.

Saxton, Loyd. *The Individual, Marriage, and the Family*. 5<sup>th</sup> ed. California:

Wadsworth Publishing Company, Inc., n.d.

Shakespeare, J. *The Lushei Kuki Clans*. 3<sup>rd</sup> Reprint. Tribal Research Institute,  
Government of Mizoram, Aizawl. 2008. Print.

Thanga, L.B. *The Mizos: A Study in Racial Personality*. Gauhati: United Publishers,  
1978. Print.

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

Chapter IV

Wellek, Rene, and Austin Warren. *Theory of Literature (A Study)*.

Bara Bazar Bareilly: Prakash Book Depot, 1995. Print.

*Zikpuii Pa Hnuhma (A Collection of Zikpuii Pa Essay)*. 2<sup>nd</sup> ed. Comp. B.Lalthangliana.

Aizawl: MCL Publications, 2000. Print.

**Glossary**

- Non-Mizo/Non-Mizos: The term indicated that a tribe or clan who are not Mizo and especially inhabitants in India.
- Upa : A church clergyman and the title is an elected post.

## Bibliography

### Primary Sources:

Pa, Zikpuii. *Lungrualna Tlang*. 2<sup>nd</sup> ed. Aizawl: MCL Publications. 1999. Print.

---. *Nunna Kawng huam Puiah*. 4<sup>th</sup> ed. Aizawl: MCL Publications. 2004. Print

### Secondary Sources:

Allen, George, illus. *Pride and Prejudice*. By Jane Austen. Hetfordshire:

Worthswoth Edition Limited, 1994. Print.

Aronson, Elliot, Timothy D. Wilson, and Robin M. Akert. *Social Psychology*.

Addison Wesley Educational Publishers Inc., 1997. Print.

Austen, Jane. *Sense and Sensibility*. Introduction by A.C. Ward. London and

Glasgow: Collins, 1977. Print.

Blustein, Jeffrey. *Parents and Children: The Ethics of the Family*. New York:

Oxford University Press, 1982. Print.

Callaghan, Dympna. *Shakespeare's Sonnets*. Malden: Blackwell Publishing,

2007. Print.

Cayne, Bernard S. (Editorial Director). *New Webster's Dictionary and*

*Thesaurus*. Danbury, CT: Lexicon Publications, Inc., 1992. Print.

Colney, Lalzuia. *Fiara Tui leh Zofate Nun Kawng*. Aizawl: B.Lalthlengliana,

2005. Print.

Dharmarajan, Geeta, ed. *The Heart of the Matter*. New Delhi: Kaha, 2004.

De, Sushil Kumar. *Treatment of Love in Sanskrit Literature*. 2<sup>nd</sup> ed. New Delhi:

Rani Kapoor (Mrs.), Cosmo Publications, 1983. Print.



- Dokhuma, James. *Hmanlai Mizo Kalphung*. 2<sup>nd</sup> ed. Aizawl: Hmingthanpuii, 2008. Print.
- . *Kham Kar Senhri*. Aizawl: R.Lalrawna, 2005. Print.
- . *Irrawady Luikamah*. School Text Edition. Aizawl: R.Lalrawna, 2013. Print.
- . *Zokhaw Nun*. Aizawl: James Dokhuma, 1998. Print.
- Fehr, Beverly, and James A. Russel. "The Concept of Love: Viewed from a Prototype Perspective." *Journal of Personality and Social Psychology*. 60.3(1991) 425-438. Web. May 25, 2013.
- Ngente, Lalrammawia. *Hmangaihna Par*. Aizawl: Zorin Compugraphics, 2005. Print.
- . *Thlaler Pangpar*. Aizawl: JP Offset, 2006. Print.
- Hemingway, Ernest. *A Farewell to Arms*. London: Arrow Books, 1994. Print.
- The Holy Bible* (The New Revised Standard Version). Catholic Edition. Bangalore: Theological Publications. 2004. Print.
- Khawlkungi. *Pasal Duhthlan*. 2<sup>nd</sup> ed. Aizawl: Synod Publication Board, 1994. Print.
- . *Rammawi Kalkawng leh Duhtak Sangpuii*. 2<sup>nd</sup> ed. Aizawl: LTL Publications, 2014. Print.
- . *Zawlpal Thlan Tlang (Christian Love Story)*. 3<sup>rd</sup> ed. Aizawl: Khawlkungi, 2001. Print.
- Khiangte, Laltluangliana, ed. *Biakliana Robawm*. Aizawl: LTL Publications, 1996.
- , ed. *Khawlkungi leh A Kutchhuak*. Aizawl: LTL Publications, 2007. Print.

- . *Mizo Drama (Origin, Development and Theme)*. New Delhi: Rani Kapoor  
(Mrs.) Cosmo Publications, 1993. Print.
- , ed. *Mizo Leikhabu Zempui (A Compendium of Mizo Bibliography)*. Aizawl:  
Mizo Department, Mizoram University, 2005. Print.
- . *Mizos of North East India: An Introduction to Mizo Culture, Folklore,  
Language & Literature*. Aizawl: LTL Publications, 2008. Print.
- , et al. *Seminar Papers: Thupui Pawimawh Pali (Major Themes in Mizo  
Poetry, Essay, Drama, Novel)*. Aizawl: Mizo Lecturers Academy, 1989.  
Print.
- . *Zabi Chhuanvawr*. Aizawl: Millenium Celebration Committee, n.d.
- Laizawna, C. Anita. 2<sup>nd</sup> ed. Aizawl: LTL Publications, 2000. Print.
- Lalduhawma, C., et.al. *Ziakmite Chanchin*. Aizawl: Mizo Writers' Association,  
2002. Print
- Lalmangaihsanga, R. *Mizo General Knowledge*. 2<sup>nd</sup> ed. Aizawl, 2012. Print.
- Lalrinawma, V.S. *Mizo Ethos: Changes and Challenges*. Aizawl: Rev. V.S.  
Lalrinawma, 2005. Print.
- Lalthangliana, B., ed. *Kaphleia leh C. huamluaia Hnuhma*. 2<sup>nd</sup> ed. Aizawl:  
B.Lalthangliana, 2006. Print.
- . *Mi Chungchuang Rokunga & Zikpuii Pa*. Aizawl: MC Lalrinthanga,  
2000. Print.
- , ed. *Mizo Hla leh A Phuahtute*. Aizawl: Hrangbana College, 1990. 21-30.  
Print.
- . *Mizo Culture*. Aizawl: B.Lalthangliana, 2013. Print.

- . *Mizo Literature (Mizo Thu leh Hla)*. 2<sup>nd</sup> Rev. ed. Aizawl: MC Lalrinthanga, 2004. Print.
- . *Pi Pu Zunleng*. Aizawl: B.Lalthlengliana, 2006. Print.
- Lal□hazuala, R. *Dari Pasal: Rev. Lerthansung. K.C. Lalvunga leh L.Keivom-te Thuziak Chik Taka Thirna*. Aizawl: Mrs. Darthanthuami, 2010. Print.
- Malsawma, J. *Zo-Zia*. Aizawl: Thanpuii, 2000. Print.
- Mecken, H.L. ed. *Dictionary of Quotations: On Historical Principles from Ancient and Modern Sources*. London: William Collins. 1982. Print.
- Myers, David G. *Social Psychology*. 6<sup>th</sup>ed. The Mc-Graw Hill Companies, Inc., 1999. Print.
- New Webster Dictionary of the English Language*. Delair Publishing Company Inc., 1997. Print.
- Pa, Zikpuii. *Lalramliana*. Aizawl: MCL Publications, 1999. Print
- . *Zozam Par*. 2<sup>nd</sup> ed. Aizawl: MCL Publications. 1999. Print.
- Paul, Rajinder. *D.H. Lawrence: Sons and Lovers*. 24<sup>th</sup>ed. New Delhi: Educational Publishers, 2001. Print.
- Pearson, Lu Emily. *Elizabethan Love Conventions*. London: George Allen & Unwin, 1966. Print.
- Pu Thanga. *Hmanlai Mizo Awm Dan*. Aizawl: Lalsangpuii, 1992. Print.
- Ralte, Joseph Lalngaihawma, ed. *Tute Nge? Mizo Who's Who 2005*. 4<sup>th</sup> ed. Aizawl: Joseph Lalngaihawma Ralte, 2005. Print.
- Ruala, V.L. *Zo Hnam Dan Deh*. Aizawl: Ralte Thanzaua, 2010. Print.
- Sangkhuma, Z.T. *Kan □uanna Tlang*. Aizawl: Rev. Z.T.Sangkhuma, 2001. Print.

- Saxton, Loyd. *The Individual, Marriage, and the Family*. 5th ed. California: Wadsworth Publishing Company, Inc., n.d.
- Shakespeare, J. *The Lushei Kuki Clans*. 3<sup>rd</sup> Reprint. Tribal Research Institute, Government of Mizoram, Aizawl. 2008. Print.
- Sياما, V.L. *Mizo History*. Aizawl: Lengchhawn Press, 2009. Print.
- Siamkima. *Zalenna Ram*. 3<sup>rd</sup> ed. Aizawl: MC Lalrinthanga. 2002. Print.
- Thanga, L.B. *The Mizos: A Study in Racial Personality*. Gauhati: United Publishers, 1978. Print.
- Thanmawia, R.L. *Mizo Values*. Aizawl: Din Din Heaven, 2011. Print.
- Thuhlaril: Literary Trends & Mizo Literature*. 4<sup>th</sup> ed. Aizawl: College Text Book(Mizo) Editorial Board, 2006. Print.
- Tiwari, Subha, ed. *Critical Responses to Anita Desai*. New Delhi: Atlantic Publishers and Distributors, 2004. Print.
- ., ed. *Indian Fiction in English Translation*. New Delhi: Atlantic Publishers and Distributors, 2005. Print.
- Trotter, David, ed. *D.H. Lawrence's Sons and Lovers*. Oxford: Oxford University Press, 1998. Print.
- Turnbull, Joanna. (Managing Editor). *Oxford Advanced Learner's Dictionary*. New York: Oxford University Press, 2010. Print.
- Wellek, Rene, and Austin Warren. *Theory of Literature (A Study)*. Bara Bazar Bareilly: Prakash Book Depot, 1995. Print.
- Zikpuii Pa Hnuhma (A Collection of Zikpuii Pa Essay)*. 2<sup>nd</sup> ed. Comp. B.Lalthangliana. Aizawl: MCL Publications, 2000. Print.

Zawla, K. *Mizo Pi Pute leh An Thlahte Chanchin*. 5<sup>th</sup> ed. Aizawl: Lalnipuii,  
2011. Print.

**Journals:**

*Mizo Studies*. A Quarterly Referred Journal. Department of Mizo, Mizoram  
University.

*Thu leh Hla*. A Monthly Literary Journal of the Mizo Academy of Letters.  
Aizawl. Mizoram.

**Persons Interviewd:**

Malsawma, J. June 9, 2015.

Dinthanga, C. June 26, 2015.

Lalbuatsaiha. Headmaster, Gov't GM High School, Champhai. (Telephone) July 7.  
2015.

## Appendix

Name of Candidate : R. LALRINFELA

Degree : M.PHIL.

Department : MIZO

Title of Dissertation : TREATMENT OF LOVE IN  
SELECTED NOVELS OF ZIKPUII  
PA

Date of Payment of Admission Fee : 05.08.2013

Date of Approval of Research Proposal:

1.Board of Studies : 22.04.2014

2.School Board : 09.05.2014

Registration No. & Date : MZU/M.PHIL./09.05.2014

Date of Submission : 29.07.2015