

# FANTASY ELEMENTS IN SELECTED MIZO FICTION

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(R.D. LALSANGLURA)

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## Chapter 1

### Introduction

#### 1.1. Development of Mizo Fiction in Short Detail

The first ever Mizo novel was *Hawilopari* written by L. Biakliana (1918-1941), it appeared in the year 1936 (*Thuhlaril* 155). Since the year of the first Mizo novel, 2018 is the 82<sup>nd</sup> anniversary of Mizo novel. During the period of 82 years, a large number of Mizo fictions appeared in Mizo literature. The exact number cannot be stated but we can know that hundreds of Mizo fictions were published during these years.

*Hawilopari*, the first Mizo fiction was followed by a short story called *Lali*, which was also written by the author of *Hawilopari*, L. Biakliana in the year 1937, “Which happened to be the first prize winner in the first short story writing competition organized in the state” (*A Study of Mizo Novel* 3), and in the year 1939, the first known Mizo essayist Kaphleiahad written a short story named *Chhingpuii*, it is the third fiction of Mizo. But as stated by Vannghaka, “The first published copy appeared in the year 1963” (*Influence* 23) Before the year of 1940, the total number of Mizo fictions are only three such as *Hawilopari* (1936) by L. Biakliana, *Lali* (1937) by L. Biakliana and *Chhingpuii* (1939) by Kaphleia. But, these first three Mizo fictions were not published immediately, and the lack of printing press might be the most possible reason. According to Kiangte, L. Biakliana and Kaphleia were the two pioneer Mizo novelist, they burnt the bright torch of the development in Mizo fiction (*A Study of Mizo Novel* 3).

In the year 1940, another Mizo fiction writers were emerged in the literature world of Mizo and the Mizo fiction also grew rapidly. Lalzuithanga has written some valuable Mizo fiction named *Thlahrang* and *Phira leh Ngurthanpari*. In 1945, C. Thuamluaia wrote another fiction named *Engtin awm ta zel ang maw?*, and in the next year Capt. C. Khuma wrote another fiction called *Maymyo Sanapui* (1946). Lalsiama had written *Tlanthangi leh Lianhnuna* in the year of Indian Independence 1947.

In the year of 1950, Lalzuithanga wrote a short story called *Aukhawk Lasi* and during the decade of 1950 - 1960, Zikpui Pa (K.C. Lalvunga) wrote three different short stories such as *Silverthangi* (1958), *Kraws Bulah Chuan* and *Hostel Awmtu* (1959). Between the year of 1960 - 1970, different short stories - *Chawngpui A Ti Vawl Vawl |hin* by Vanlalropuia; *Harlene Iren-ileh James Mellory* (1964) by L. Zokhuma; *Senhripari* (1967) by H.C. Sapthankhuma and *Lungngaihna Virthli* (1962) by R.L. Rina were published. Vannghaka named this decade the dark age of Mizo literature, because *rambuai* was emerged during the decade of 1960 - 1970 (*A Study of Mizo Novel* 19).

In the year 1970, Mizo woman novelist was appeared in Mizo literature. Khawlkungi is the first woman writer who wrote the Mizo fiction called *Zawlpala Thlan Tlang* (1970). During the year of 1970 - 1980, many Mizo fictions were published such as *Khawkil Bunghuai* by Darhlira; *Khawfing Chah Lai* and *Rauthla Leng* by R. Zuala; *Khuarei Ram Zopui* by Selet Thanga; *Khawnglung Run* by

Vanlalruata Pa; *Fahrah Nun*; *A Tlai Lutuk Ta* and *Sangi Rinawmna* by Khawlkungi; *Pathian Samsuih* by VZK; and *Zu Um A Keh Ta* by K. Saibela.

Since the year of 1980, a huge number of fictional works were published. Lalengmawi Ralte has written many fictions, and C. Laizawna has also written more than ten novels. Two of his novels, called *Hmangaihzuali* and *Anita* were selected by the Mizo Academy of Letters as Book of the Year in 1990 and 1998 and even after 1990 to 2000, a number of fictions were appeared, like *Khualzin Nula* by Lalhriata, *Ram leh I Tan Chauh* by Dr. H. Lallungmuana, *Chawngmawii leh Hrangchhuana* by R. Rozika. During this decade Lalhmingliana Saiawi has written several fictions like *Lungrang Hmangaihna*; *Lungrang Laiawrha*; James Dokhuma, C. Laizawna and Lalengmawia Ralte also published a number of fictions.

After this decade, during 2001 - 2010, there were more than ninety novels published (Vannghaka 23). *Damlai Thlipui* and *Chun Chawi Loh* by Lalhriata; *Runlum Nuthai* by Capt. L.Z. Sailo; *Zorinpari* by H. Lalngurliani; *Pasalthate Ni Hnuhnung* by C. Lalnunchanga; *Rintei Zungleng* by Lalrammawia Ngente; *Beiseina Mittui* by Samson Thanruma were selected as Book of the Year by the Mizo Academy of Letters. After the year of 2010 till today, many Mizo novelist have been published their fiction, some of them are *Zodinpuui* by Lalchhantluanga; *Sihlipui* by Romuanpuui Zadeng; *Thinglubul* by Lalpekkima; *Lam\huamthum* by Mapuia Renthlei; *Kawlkil Piah Lamtluang* by C. Lalnunchanga.

Since the publication of the first Mizo novel *Hawilopari* by L. Biakliana in the year 1936, more than hundreds of fiction in Mizo have been published till today. As stated by Khiangte, "To date (2014) there are as many as 400

(approximately) stories which have been preserved in the printed form” (*A Study of Mizo Novel* 5). There is a huge number of publications of Mizo fiction, but the genre of Mizo fiction is still less in number. Almost all Mizo fiction could be claimed as didactic literature, it is filled up by the teaching of Christianity and reformation of social values. As said by Vanghaka:

. . . most of the works of Mizo novelists may be viewed as an agenda for social and moral upliftment because out novels, right from the beginning, share one common feature: that of being solely a means to an end, of having a moral or social purpose, of being a tool for instruction and not for sake of artistic creation and satisfaction in itself (*A Study of Mizo Novel* 27).

Therefore, one of the most popular genre in fiction - fantasy fiction is scanty in Mizo literature. Lalzuithanga *Aukhawk Lasi* (1950) is the pioneer of Mizo fiction with fantasy elements; R. Zuala *Rauthla Leng* (1974) may be the second fiction which possessed fantasy elements. After 40 years from the first two Mizo fantasy fiction appeared in Mizo literature, Mapuia Renthlei *Lam\huamthum* (2015); and C. Lalnunchanga *Kawlkil Piah Lamtluang* (2015) may be the only two fictions which possess many fantasy elements. This study examine the elements of fantasy within the selected four Mizo fiction.

## 1.2. Meaning, Definition and Major Writerof Fantasy Fiction

Since the ancient times, folk narratives have told us a marvellous story, it is filled up with strange events and supernatural characters. There is no difference in



modern times, many modern fiction have a miraculous events like folk narratives. Let us put forward the definition of fantasy, according to *A Glossary of Literary Terms* by Abrams and, we can know that fantasy cover novels and short stories, it is a genre of fiction in which the plot, characters, settings could not happen in real life. The writer has portrayed extraordinary characters, magic, witchcraft, another world (356).

*Lexicon Universal Encyclopedia* defines fantasy as, “Fantasy is the treatment of events that the rational mind considers impossible or highly unlikely” (21). This definition clearly shows that fantasy is an imagination of impossible things. In the realm of literature, the meaning of the word fantasy is more complicate and detail than its literal meaning. *A Dictionary of Literary and Thematic Term* defines the term fantasy as:

A form of literature characterized by highly imaginative or supernatural events. As such, fantasy constitutes a broad category that includes literary types such as the fairy tale, the fable, science fiction, and some versions of romance. Examples of fantasy include J. R. R. Tolkien *The Lord of the Rings* (1954-56) and James M. Barrie *Peter Pan* (1904) (156).

*Merriam-Webster’s Encyclopedia of Literature* gives a definition of fantasy:

Imaginative fiction dependent for effect on strangeness of settings (such as other world or times) and of characters (such as supernatural or unnatural beings). Examples include William Shakespeare *A Midsummer Night’s Dream*, Jonathan Swift *Gulliver’s Travels*, JRR Tolkien *Lord of the Rings*

trilogy and TH White's *The Once and Future King* . . . Fantasy is set in an imaginary world and features the magic of mythical beings (403).

So, fantasy fiction is about the construction of the impossible. It is absolutely impossible in reality, regarding the characters, settings and events, it is beyond natural, it is a fiction which is strongly fenced by supernatural characters, supernatural events, and imaginative places.

Many scholars think that fantasy fiction and science fiction is not different. The two terms have been debated and it is very difficult to draw a line between them. Both genres have shared similarities as well as dissimilarities. Science fiction is rely on technology and is based on science, whereas fantasy fiction has no grounding at all, it is about impossible. While the science fiction is possible in the real world, fantasy fiction is impossible in reality. According to the Edward James and Farah Mendelsohn, "The major theorists in the field - Tzvetan Todorov, Rosemary Jackson, Kathryn Hume, W. R. Irwin and Colin Manlove - all agree that fantasy is about the construction of the impossible whereas science fiction may be about the unlikely, but is grounded in the scientifically possible." (*The Cambridge* 1) Then, there is a close relationship between fantasy fiction and science fiction, it means that fantasy fiction go in front of science fiction. John Grant and John Clute says, "Fantasy is a field of literature radically different from science fiction. Its roots go much deeper into history, and its concerns are more archetypal" (*The Encyclopedia of Fantasy* vii). Therefore, we can say that, fantasy fiction and science fiction is different.

Fantasy story was started from the ancient times. There were the ancient tales that have been with us for many years. These are fantastic and magical tales of witchcraft, magic, adventures, marvellous characters. These ancient tales are the forefather of what we consider to be the modern genre of fantasy. According to *The Cambridge Companion to the Fantasy Literature*, it seems that the modern fantasy genre developed during the Victorian era that is 1837-1901, According to Wolfe, “. . . Victorian age itself was one of the great periods in the development of fantasy literature” (*The Cambridge* 11). He said that during this period modern fantasy began to emerge (11). From this period, the genre has been developing gradually build up till today. Lewis Carroll published his famous fantasy novel *Alice Adventure in Wonderland* in the year 1865 & 1871. *The Princess and the Goblin* (1872) by George MacDonald; *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) by R.L. Stevenson; *The Jungle Book* (1894) by Rudyard Kipling; *The Well at the World's End* (1896) by William Morris; *Peter Pan in Kensington Gardens* by J.M. Barrie; *The Hobbit* (1937) and *The Lord of the Rings* (1954-55) by J.R.R. Tolkien; *The Chronicles of Narnia* (1950- ) by C.S. Lewis; *Small Gods* (1992) by Terry Pratchett; *The Song of Ice and Fire* (1996) by George R.R. Martin; *Harry Potter* (1997- 2007) by J.K. Rowling; *The Hundred Thousand Kingdoms* (2010) by N.K. Jemisin are the most popular fantasy fiction (*The Cambridge* xv-xxiv).

### 1.2.1. The Two Major Writers of Fantasy Fiction

Many scholars considered J.R.R. Tolkien and C.S. Lewis as the two greatest fantasy fiction writer of all time, both of them are professional medievalists (*The*

*Cambridge* 63). We have seen the influence of their fiction in many modern fantasy fiction. According to *The Cambridge Companion to Fantasy Literature*, “Tolkien’s *The Lord of the Rings* (1954-55) looms over all the fantasy written in English - and in many other languages - since its publication; most subsequent writers of fantasy are either imitating him or else desperately trying to escape his influence” (James 62). So, in this dissertation we have to use their fantasy works frequently for giving an example because their story influenced the fantasy fiction till today in many ways.

- J.R.R. Tolkien

John Ronald Reuel Tolkien (J.R.R. Tolkien) was born on 3<sup>rd</sup> January, 1892 in South Africa, but brought up in England. He was a close friend of C.S. Lewis, and he was one of the instrumental in converting Lewis from atheism to Christianity (James & Mendlesohn 63). He was best known as the author of fantasy fictions, *The Hobbit* (1937) and follow this with *The Lords of the Ring* (1954 - 1955) and *The Silmarillion*. Tolkien was charmed by the language of the past, and by what language exposed of the way in which medieval folks thought. So, this helps and encourage him to write his fantasy fiction. As we already mentioned before his works influenced many modern fantasy writers. As stated by James, “JRR Tolkien said that the phrase, ‘In a hole in the ground there lived a hobbit’ came to his unconscious mind while marking examination papers; he wrote it on a blank page in an answer book. From that short sentence, one might claim that much of the modern fantasy genre had emerged” (*The Cambridge* 62).

The elements which Tolkien uses in his fiction *The Hobbit* and *The Lords of the Ring* are part of the basic structure of many fantasies. As said by James, "Tolkien suggested that there were four essential elements of fairy story: fantasy, recovery, escape and consolation. Fantasy was the result of sub creation: the creation of something which is not in our world, but which has the consistency of reality" (*The Cambridge 66*)

- C.S. Lewis

Clive Staples Lewis (November 29 1898 - November 22 1963) was an English novelist as well as medievalist. He was the teacher of Medieval and Renaissance English at the Cambridge. He was best known for his fantasy fiction such as - *Space Trilogy* (1938 - 1946) and the seven *Chronicles of Narnia* books (1950 - 1956) have nevertheless reached a large audience and as Lewis's status as a Christian writer continues to grow. *The Narnia* series has become one of the best loved and most enduring series of fantasies for children. He was a close friend of J.R.R. Tolkien.

J.R.R. Tolkien and C.S. Lewis encouraged each other's writing, they stand together at the origin of modern fantasy fiction, mediating the fantasies of earlier generations and both in their own very different ways, helping to give modern fantasy its medieval cast.

### 1.3. Sub-Genre of Fantasy Fiction

As we already mentioned before, fantasy is a kind of genre in fiction. It has many characteristics and elements which differ from other genres of fiction. During the nineteenth century, a folk narrative to modern fantasy fiction was

started to developed. From this moment Fantasy Fiction was divided into high fantasy and low fantasy and after some years, it was divided into another sub-genre. Someresearchers categorized the different kinds of fantasy fiction but we did not mention all the sub-genre here in this study. According to *The Cambridge Companion to Fantasy Literature*, there are four types of fantasy fiction:

The four categories are the portal quest, the immersive, the intrusion and liminal. In the portal quest, the protagonist enters a new world; in the immersive, the protagonist is part of the fantastic world; in the intrusion, the fantastic breaks into the primary world (which might or might not be our own); and in the liminal, magic might or might not be happening (James & Mandlesohn 2).

So, we are going to mention only some common sub-genre which are related with the selected fictions.

- High Fantasy

High fantasy is a fantasy fiction which is set in secondary world. According to John Clute and John Grant high fantasy is, “Fantasies set in otherworlds, specifically secondary world, and which deal with matters affecting the destiny of those worlds” (*The Encyclopedia of Fantasy* 466). Usually in this genre, the events that occur in the secondary world took months; however, in the primary world, only moments have passed. *The Hobbit* and *The Lord of the Ring* by J.R.R. Tolkien is a good example of high fantasy. Usually there is a hero in high fantasy fiction, and patriotism and bravery are a common characteristics.

- Low Fantasy

Low fantasy is the sub-genre of fantasy fiction. The difference of high fantasy and low fantasy is very simple, it is all about setting. As we mentioned before, high fantasy is usually set in the secondary world, while low fantasy is set in ordinary or primary world. Low fantasy is characterized by stories where our own historical, ordinary world plays a primary role in the storytelling and even if there are fantastical elements that have a place of primacy in the narrative. *Harry Potter* by JK Rowling, *Conan the Barbarian* by Robert E. Howard are a good example of low fantasy.

- Bangsian fantasy

Bangsian fantasy is an interaction with famous literary or historical figures or individual in the afterlife, it was named after John Kendrick Bangs who often wrote in said manner. John Kendrick Bangs was an American author, he is also known as a humorist and satirist. In this sub-genre of fantasy fiction, the protagonist or the other character of the fiction had an interaction or communication with a famous historical character or individual, usually it happened in the afterlife. E.F. Bleiler says, "Bang's most noteworthy achievement was a contribution to literary typology; the so-called Bangsian story, in which important literary and historical personalities serve humorously as characters in a slender plot line. Bangs did not invent this sub-genre, but his work gave it publicity and literary" (*The Guide to Supernatural Fiction* 25).

- Heroic Fantasy and Sword and Sorcery Fantasy :

Heroic fantasy is a sub-genre of a fantasy fiction, also called an epic fantasy. Sword and sorcery and heroic fantasy cannot be said to differ much, they may seem to differ but a conclusion cannot be made on their difference. According to the *Encyclopedia of Fantasy* , “There may be a useful distinction between heroic fantasy and sword and sorcery fantasy, but no one has yet made it” (John Grant<sup>464</sup>). They are both adventure fantasy. “Adventure fantasy genre features many stories whose protagonists are ordinary or extraordinary people trying to make a living in fantasyland” (7). From what is seen in different Sword and sorcery fantasy fictions the protagonist/hero goes into war for themselves and their family, but in heroic fantasies they fight not only for themselves but for the fate of the whole world. From the name it can be indicated that heroic fantasy deals with the theme patriotism and bravery and have a great hero. It is a story of action, war, fight and adventure. J.R.R. Tolkien’s *The Lord of the Rings* and *The Hobbit* George R.R. Martin’s *A Song of Ice and Fire* are also a heroic fantasy.

#### 1.4. Elements of Fantasy

Fantasy fiction has different characters, this is the peculiarity of Fantasy fiction. We are not able to mention all kinds of Fantasy elements, but we are able to say that if the story is related with the supernatural or superpower, it is Fantasy Fiction. In fiction, there can be fantasy elements in its settings, character, plot and theme. It seems that fantasy elements could be divided into two categories -



major elements and minor elements. Major elements include settings (time and place) and character; and minor elements includes theme and plot.

#### 1.4.1. Settings

The setting is the time and place in which the action occurs. Setting is the most important elements of fantasy because it easily explain the fantasy elements. The depiction of the setting are not similar in all fantasy fiction but in most of the fantasy fiction we use to see the secondary world, and in some of the story we can even see the primary world and some authors portrayed the primary world and the secondary world. In the regard of time setting the author can adjust according to his will. Time travel and the different methods of counting time is also another element of fantasy fiction.

- The Secondary World

One of the most important and common elements in fantasy fiction is the secondary world. There is only a few fantasy fiction which does not possess an imaginary world or the fantastic world. The secondary world can be divided into two - the first one is the story in which the author portrayed the two worlds - the primary world and the secondary world and another one is the story which is completely set on the secondary world.

In some fantasy fiction the protagonist use to enter from the primary world into the secondary world. Normally, if there is parallel world the characters from the primary world use to enter into the secondary world, they met a very strange characters, mythical beings and amazing things in the secondary world. This kind of

story is also known as portal-quest fantasy (James & Mandlesohn 2). A few examples are - In JM Barrie's fantasy fiction *Peter Pan* 1906, the protagonist Peter Pan was an extraordinary boy and had unique abilities. Mr. & Mrs. Darling did not want Peter Pan being friends with their daughter Wendy. But, one night Peter Pan took and flew Wendy to a magic island called Neverland. In Lewis Carroll's fantasy fictions *Alice Adventure in Wonderland* (1865), *Through the Looking Glass and What Alice Found There* (1871) the protagonist Alice went to another world called Wonderland as a normal human being. There are also many examples other than these which showed that parallel worlds are found in many fantasy fictions.

In some fantasy fictions the fantastic creatures from the secondary world also enters the primary world. This type of fantasy stories are called intrusion (James & Mandlesohn 2). In JK Rowling's *Fantastic Beast and Where to Find Them* (2001), the fantastic creatures were brought into the primary world by the wizard, Newt Scamander through the use of magic.

Another type of fantasy is the fantasy in which the setting of the whole story is based entirely in the secondary world. In this type of fantasy there is no two worlds and the stories all took place in the fantastic world. The fantastic world was not the normal world where humans lived and the inhabitants, the mountains and valleys and the creatures are all extraordinary and strange; which is an important element of a fantasy fiction. This type of fantasy in which all the setting of the story took place in only one world is found in many fantasy novels - the famous and considered are claimed to be one of the greatest fantasy fiction

till today J.R.R. Tolkien's *The Hobbit* (1937) and *The Lords of the Ring* (1954-55) are all based in the secondary world. In these tales the setting of the story, the secondary world was called the Middle Earth.

In some fantasy fictions, the settings are based solely on the primary world. These type of tales cannot be said that it is not a fantasy fiction. If fantasy fiction is set only in primary world, the strange and miraculous events would occur, the fiction can also be called as fantasy fiction. Some critics argued that J.R.R. Tolkien's Middle Earth was not a secondary world but a place where humans lived from ancient times and believed that this was a primary world. The fantasies which are based only on the primary world are called low fantasy.

- Time Travel

In science fiction time travel is more familiar than fantasy fiction, it is also a common element in fantasy fiction. Time travel is where the timeline of characters are so far apart and do not match in the story. Sometimes they are in the past and in other times they live in the future. So time travel is the idea of travelling into the past or the future. If a closer look on time travel was taken, we can know that it has a scientific grounding and has more relation with science fiction. It has been mentioned before that there are similarities between science fictions and fantasy fictions and it is hard to distinguish between them. H.G. Wells was considered to be the one who made time travel famous in his novel, *The Time Machine*.

H.G. Wells's *Time Machine* and Doc Brown science fiction gives us the machine which can bring their fictional character into the different times, those machines are drove hundreds of centuries onward, or land in the recent ancient before heading back to the future. Time travel happens through technology or science, which permits us to peek into the future which sounds like science fiction.

But in the pure genre of fantasy fiction, time travel could happen without any machine or scientific technology. Fantasy fiction like, *Outlander* by Diana Gabaldon; *The Ancient One* by TA Barron does not need a machine or scientific technology for the occurrence of time travel. Therefore, we can say that time travel is one of the most important element of fantasy fiction.

#### 1.4.2. Characters

Another element of fantasy fiction is about the character. Fantasy fiction is enlisted with supernatural, extraordinary, miraculous, mythical characters, magicians and talking non-human characters. These type of characters are one of its element.

- Mythical Characters :

The fantasy writers have used and developed folk narratives characters in their works. In most of the fantasy fictions the author had used mythical characters. Most of the fantasy fictions were based on the northern European country sides. So, as a result the settings, characters, castles and villages from the

region were featured a lot in tales. Also, the folktale from this region were also featured in the fantasy fiction (*Fantasy Reference* 31). *Dwarves, elves, trolls, goblins, fairies, merfolk* (water breathing creatures), half-lings and hybrid creatures are all folk narrative creatures who are used in modern fantasy fictions and will still be progressive for use.

Other than using these folk characters without any changes authors create their own character through the method of adaptation and elevation (*Fantasy Reference* 168). Characters from folk literatures were developed apart from their origins in folk and an entirely new character is born. In the *Year of the Unicorn* Andre Norton adapted the legends of werewolf into two separate races - The Gray Ones and Were Riders. David Weber also creates a new character in his novel *Oath of Swords*. In this novel David Weber creates the world of Norfressa, a land with five races of creatures. Four of these are familiar to readers. But the fifth one the Hradani is different from others, it looks like human except for their ears. They are stronger, larger and taller than human being, some topping seven foot tall.

- Marvellous Characters

While some authors borrowed mythical characters, some authors create a new marvellous character. Some characters were not wizards or sorcerers, they were beings who may dwell in both worlds and do not resemble humans physical and mental but are stronger and more intelligent than normal humans. These characters constitute a very important element of a fantasy. Marvellous characters are the strange and extraordinary characters which does not exist or found in the

human real world. In most of the fantasy fictions, these types of characters are found. The writers sometimes keep these marvellous characters in the primary world and most of the time in the secondary world and some stay in between and could go in the two worlds.

- Magician/Wizard/Sorcerers

A very important element of a fantasy fiction are the characters which have the supernatural and magical abilities which may constitute of sorcerers and wizards. So, magic and magician are also very vulgar in fantasy fiction, and it is one of its element. Uses of magic or other supernatural power to accomplish the enormous impossible is another one of the most common theme of fantasy elements that is seen in fantasy fictions. The uses of magic or great ideas to achieve the extreme impossible mission is common in fantasy fictions. In some fantasy fiction. They use magic to do extraordinary things beyond normal human ability. These magicians are not necessarily evil and they even fight against evil magicians in the story. In J.R.R. Tolkien's *The Hobbit*, there are many magicians both in the good and bad side. Gandalf, was a powerful old wizard in *The Hobbit* and he was a very important character in the tale. Similarly Saruman, was also a wizard who works for the evil side, he is one of the major antagonist.

- Other Creatures Act Like Human

Another important and a common element of a fantasy fiction are beings and creatures who did not look like human but talk and had mannerisms of a human being. They may be ordinary animals or a new creature created by the

author. Talking animals are found often in folktales and fairy tales. These characters are called *anthropomorphic* and are found in many fantasy fictions. A *Dictionary of Literary Terms and Literary Theory* defines *anthropomorphism* as, “(Gk. *Anthropos* human, *morphe* shape) describes the attribution of human characteristics to non-human entities or concepts, for example animals, inanimate objects or abstract ideas or forces. Prominent examples in literature and art are to be found in the fable tradition lessons or other maxims” (Cuddon 40). In Lewis Carroll’s *Alice Adventure in Wonderland*, Lewis several anthropomorphism is found; Rudyard Kipling’s *The Jungle Book* characters constitute mainly animals, but these characters uttered like humans. *The Animal characters in The Wind in the Willows* by Kenneth Grahame and George Orwell’s *Animal Farm* can all talk and act like humans. In many fantasy fictions there are non-human characters having the characteristics of a human are found, In J.R.R. Tolkien’s *The Hobbit*, even the trees could talk like humans.

Good versus bad is the most common element which is seen in fantasy fictions. Involving situation not possible in our realistic world. Full of action and follows specific and simple patterns. Conflicts are usually resolved with great deeds or acts of human kindness related to good and bad. The events which occurs in fantasy fiction are strange and miraculous. The impossible events in reality and normal life becomes possible in fantasy fiction.

### 1.5. Fantasy Elements in Mizo Folk Narratives

Folk narratives is as old as human history. Like other folk narratives Mizo folk narratives are very rich in fantasy elements in respect to the characters, settings, magic and other criteria. Secondary world is found in many Mizo folk narratives in- *Lasiri leh Lasari thawnthu*, *Chawngmawii leh Hrangchhuana*, *Sichangneii thawnthu*, *Ngaitei and Kungawrhi*. In the tale of *Lasiri leh Lasari te unau* and *Sichangneii*, the celestial worlds is found. This world was situated in the sky above the earth and not accessible to humans. In the tale of *Ngaitei* , *Ngaitei's* father lived in the underwater world (*tuihnuai khawvel*). In the story of *Chawngmawii leh Hrangchhuana* a world of stars is found. *Chawngmawii* and *Hrangchhuana* were lovers but could not get married and when they died they became stars and continued to be lovers and chased and waited like lovers in the sky. The world of stars seemed to be accessible only after death. In *Kungawrhi's* story a world in the underworld was found. The two warriors from *Kungawrhi's* village *Phawthira* and *Hrangchala* saved *Kungawrhi* from the were-tigers and rested at night on the *Khuavang Lam\huamthum* on their way home, the *khuavangs* captured *Kungawrhi* and took her to their world the underworld. In these Mizo folk tales, many types of secondary world can be seen. There was a celestial world, an underworld and an underwater world. This proves that the Mizo folk narratives is rich in the fantasy elements.

Then, in some of Mizo folk narratives there are strange and marvellous characters. Especially the following characters are the wizards or a magicians in



Mizo folk narrative - Vanhrika, Lalruanga, Hrangsaipuia, Zangkaki, Hualtungamtawna and Thangsira and Thangzaia. Vanhrika was almost god-like in Mizo folk narrative and knew the uses of magic, Lalruanga also learned some magic from Vanhrika (*Mizo Thawnthu Thlir Zauna* 46). Lalruanga is the most famous and popular wizard in Mizo folk narratives. Lalruanga was a practitioner of magic and could revive his dead brother with magic. Hrangsaipuia like Lalruanga was a wizard and their timeline was also said to be same. Zangkaki was the daughter of Hrangsaipuia, she was considered to know even the usage of magic better than Lalruanga and also killed Lalruanga. Hualtungamtawna was not well known magician, but know how to practice magic. Hualtungamtawna had a wife Keimingi who requested him to shoot *anghalphusen* (boar) and he put a spell on all the tree and forgot the *phunberh* tree and was killed by the *nghalphusen*. In the story of *Lasiri leh Lasari: Thangsira leh Thangzaia*, Thangsira and Thangzaia possessed the power of transforming themselves into everything they want.

In Many Mizo folk narratives, there are animals which acted like human being. In the tales of *Thlanrawkpa Khuangchawi*, we have seen many animals which acts like human beings, they could talk and use their imagination and think like human being. There are talking animals, who have the character of human in the famous tales of Mizo folk narratives like *Arte leh Hmawlhte Inlawm*, *Chungleng leh Hnuaileng Indo*, *Chemtatrawta*, *Zawngte Phenglawng Tum* and there are also many tales which possess those type of animal/character, but the tales that are mentioned above are just enough for this paper.

Other than these characters, there are strange characters who were not humans or gods but were not demons as well, they were - *phung*, *lasi*, *khuavang*, *\au* and *chawm* among the popular beings. Pangpui-Elhtliaka, *pheichham*, Aihniara, Mualzavata, *mura* are also an extraordinary characters in Mizo folk narratives.

Mizo folk narratives like other folk narratives had a theme and a plot. They were unreal and unbelievable for the primary world which is also a very important element of a fantasy.

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## Chapter 2

### Fantasy Elements in Lalzuithanga *Aukhawk Lasi* and R. Zuala *Rauthla*

#### *Leng*

*Aukhawk Lasi* was written by the famous Mizo novelist, poet, playwright and essayist Lalzuithanga during the last part of 1950. Thanmawia says, "...due to the lack of a printing press it was published later in 1980 with his other fictions under the title of *Aukhawk Lasi*" (*A Study of Mizo Novel* 69). *Rauthla Leng* was written by R. Zuala, who is the contemporary of Lalzuithanga and it was written in the year 1974. These two fictions could be claimed as the pioneer of Mizo fantasy fiction.

#### 2.1. Life and works of Lalzuithanga:

The author of *Aukhawk Lasi* Lalzuithanga was born in 16<sup>th</sup> April 1916 at Kulikawn, Aizawl. His father's name was Upa Chawngnuaia. He studied only up to class 8. He was very good in art and painting. He served for Royal Indian Army for some years and after that he left his service and started his business career. On 28<sup>th</sup> September 1950 at the age of 34 years while he was doing his journey in Kunchunpore (Monachera Tea Estate, Cachar) he suddenly died due to heart failure.

Lalzuithanga was remarkable in drawing, some people said that the picture of an angel blowing the trumpet which was pasted in the front cover of *Kristian Tlangau* (Christian Monthly Magazine) was drawn by him. Since he was good in

drawing the Zo-Sap Missionaries appointed him to be a drawing teacher for M.E. School and he worked for some years.

Lalzuithanga has composed a number of songs, but some of his songs were not so well known. It seems that he was not so skillful in composing and writing songs with compared to fiction. Although he was not a renowned song composer, he was well known for his drama. He wrote different drama for stage performance. Some of the well-known drama in his literature career are:

*The Black Corner of Aijal in 1999*: This drama was performed in Zosiami Cup, the First Drama Competition in Mizoram which was organized by Kulikawn Y.L.A. in the year 1940. It was completely prepared by Lalzuithanga and in this drama he conceptualized the future of Aizawl in 1999. The Zo-sap Missionary was even impressed by this drama. (*Thangzui* 18-19)

*Horrible*: This drama was written in the form of tragedy. In 17<sup>th</sup> October 1941 under the guidance of Lalzuithanga The Cosmopolitan Variety Entertainment group performed this drama in A.R Drill Shed. It was also prepared by Lalzuithanga (20).

*Hawaiian Fantasy*: This drama was prepared in the form of musical drama and prepared by Lalzuithanga. They named it as Lushai Fantasy as well(21).

*Kan Rorelna* : The learner believes that this drama is written by Lalzuithanga in 1948. Laltluangliana Khiangte says, “In September - October 2016 we found out this drama and reprint it, and it was not a complete text” (*Thangzui*

21). It means that Lalzuithanga had hidde this drama for a very long time. Among all of his drama this drama alone is being kept in written form (21).

Lalzuithanga is well known for his fictional works. He prepared two books of novel and about ten short stories. But different people figured the number of his fictional works in different numbers. Lalthangliana believes that Lalzuithanga has composed thirteen different short story (*Mizo Literature* 314), and Laltluangliana Kiangte believes that he composed seventeen short stories (*Thangzui* 75). However, we can realized that Lalzuithanga has composed a number of short stories and till today his short stories are well known among the literature learners. At the same time, some of his works were not preserved in the written form. Let us have a brief study for his work:

*Thlahrang* : This story is one of the novel that was written by Lalzuithanga out of two novels. We cannot know in which year this story was written, but Lalthangliana said that the book was published in the year 1977. It is very interesting and we can see the specialty of Lalzuithanga.

*Phira leh Ngurthanpari* : This story is another novel of Lalzuithanga and we cannot know the exact year of his writing, but Lalthangliana says that the readable form was published in the year 1994.

*Aukhawk Lasi*: In 1983, the four short story of Lalzuithanga - *Aukhawk Lasi*; *Khawfing Chat*; *Eng Dan Nge Ni?*; *Eng Nge Pawi?* were compiled in one book and given a book title *Aukhawk Lasi*. He wrote *Aukhawk Lasi* short story in the year 1950.

He wrote another different short story namely - *Khawmu Chawi, Sual Man, Rina Loha Ui Buk Sa, Thuruk, Kohna Hmasa Ber, Min Hriat Reng Nan, Bui Chhia Thubuai, Tu Thiam Loh Nge?, Ka Nu, Chawngi, Char Huai I Hlau lo Mi?, Ka Damchhung Leihlawn, Tu Mahin An Hriat Loh Tur*. But all these short stories were vanished and did not preserved in the readable form.

Lalzuithanga is one of the greatest fiction writer among the Mizo people. If we read his fictional work we can realize that many writers might not cope with him in this field. He wrote his story in different genre, the literature learners believe that he is one of the great treasure of Mizo fiction.

One of the Kulikawn bachelor Lalzuithanga, even though he did not live so long we can see many of his work. He wrote more than twenty fictions, unfortunately some of his fiction could not be read today. He was a young energetic lover, and most of his fictions centered in romantic love but, his father was a church elder who did not have an interest in love story. Besides fiction, Lalzuithanga was a pioneer in Mizo drama because he wrote many Mizo drama during his lifetime.

## 2.2. Summary of *Aukhawk Lasi* :

This story centers on a young maiden, *lasi* and the lover |huama. The setting of the story begins in the border of Aizawl called Ngaizel. On one full moon night, |huama, the protagonist reached the place called Aukhawk and he heard a strange voice of a woman laughing. |huama stopped immediately and saw a very beautiful young lady sitting on the branch of a tree called *ngaitree*. The young lady smiled



at the hero. She softly requested him to join her. At last he approached her and through their conversation he learnt that the young lady was Rautinchhingi.

They then flew to the residence of Rautinchhingi. Her house was well constructed and beautifully decorated. In fact, her house was beyond human comprehension. Rautinchhingi offered him a cup of wine which immediately transported him and his lover to another world. He soon forgot about his home and his travel destination. He was charmed by the beauty of Rautinchhingi and spent the entire night with her. But in the morning, he was transported back to the real world. The following night he again visited the Aukhawk at Ngaizel and sat down upon the branch of the Ngai tree. After a few minutes |huama took out the clod from his bag which Rautinchhingi had given him and it transformed into an ivory, he drank the water which was there inside the ivory, then he was transported into the house of Rautinchhingi. They hugged each other happily. In fact, the beautiful maiden also felt in love with him and she wished to spend her whole life with |huama but, she clearly knew that it was impossible for her to marry a human.

While enjoying their last night together, they travelled to a secret land of Rautinchhingi. It was a beautiful land, situated on the river bank, filled with exotic flowers. Besides, there was no one else and no house to be seen there. They sat upon the rock on the river bank enjoying their moment. However, her brother soon appeared in the form of a cloud, indicating that she was no longer allowed to be with her human lover. Rautinchhingi understood that the time for their separation was near and she wept bitterly and hugged |huama tenderly. After a few

moments, Rautinchhingi and her brother flew up high in the air, and the two lovers separated forever.

### 2.3. Elements of Fantasy

As we have already mentioned in the previous chapter, *Aukhawk Lasi* which was written by Lalzuithanga was the beginning point of Mizo fantasy fiction. At the same manner, like his short story in his fiction there is no much fantasy elements, we will try to point out the fantasy elements so far we can see.

#### 2.3.1 Secondary World

Place Setting is about the place and geographical settings of the story. In some of the fantasy fiction we used to see the two different world - the primary world (where the mankind are living) and another is the secondary world. The story is usually started from primary world and sometime later they started to enter in secondary world. This kind of fantasy fiction is known as portal quest fantasy. *Alice Adventure in Wonderland*, written by Lewis Carrol is one of the good example of this type of fantasy fiction. In this story, we can see two kinds of world. The human are entering in the secondary world from the primary world. But in some fantasy, only the secondary world was shown and in that world everything used to happened. *The Chronicles of Narnia*, which was written by C.S. Lewis is one of the best example of this kind of fiction.

In *Aukhawk Lasi* fantasy fiction we have seen two different world - the human world (primary world) and the *lasi* world (secondary world). The human

world is not just a fantasy element, but we can say that the *lasi* world is a secondary world and it is one of the common fantasy element. When they were entering inside the secondary world they used to enter in different manners, in some story they entered with unconscious and in some story they entered with different kinds of magic. It is not possible to enter in the secondary world with normal life, in order to enter in this world there must be some supernatural incidents. So, we are going to talk about in *Aukhawk Lasi* fiction how the people entered in the world of *lasi*.

The first thing what we have seen in the *lasi* world is Rautinchhingi house. We easily know that Rautinchhingi house is better than the other houses during this period. The author said, "The house looks like the houses of western people" (Lalzuithanga 5). |huama, the protagonist of this fiction also tried to enter in Rautinchhingi house, but he was not able to enter in the form of human consciousness. Unless his hand was held by Rautinchhingi or gave him a cup of drink he was not able to see even the doorstep of her house. In his first entrance |huama's hand was held by Rautinchhingi and amazingly he could entered inside her house. In his second entrance Rautinchhingi did not held his hand, but he drank the water that was stored inside the ivory which was given to her during his first entrance. As soon as he drank the water he saw the way again amazingly which he had seen before and entered again. So, from this we can clearly know that |huama cannot enter inside the world of *lasi* by his own strength, he needed some magic or supernatural things. This is one of the important features of fantasy element.

Another world of *lasi* that we have seen in the *Aukhawk Lasiis* is a very beautiful world that was more beautiful than the human world. |huama visited this place only once. The narrator did not explain enough how the people entered in this place. Rautinchhingi's waist was held by |huama, they jumped from *ngai* tree and he did not know in which they jumped. When he got back his consciousness they were flying over a very beautiful place and at last Rautinchhingi dropped him down in a place where there is full of flowers which they have never seen in the human world (*Aukhawk 9*).

This *lasi* world is totally different from the human world, since secondary world is one of the most important fantasy elements, we can boldly say that this fiction is a type of fantasy fiction.

This *lasi* world has a big difference with the human world that is the moon is brighter. When |huama was taken to *lasi* world by Rautinchhingi there was a night like the human world and the moon also shone. But, |huama said that the moon was brighter than the moon in the human world, "The moon was brighter than a thousand times" (*Aukhawk9*).

Escaped from the *lasi* world is very unique as well. |huama, even the protagonist cannot explain how he had escaped. When Rautinchhingi told |huama to go, he stepped forward for two or three steps, "I felt like I am flying, and reached my starting point" (*Aukhawk6*), it seemed that Rautinchhingi helped him to move out from the *lasi* world, and also in his second visit when he was planning to go home Rautinchhingi's elder sister gave him one thing and told him to jump

down in the river. He jumped down to the river carrying something in his hand and when he awoke he was already slept in *zawlbuk*.

It seems that when |huama move back from *lasi* world to human world he was not conscious because he could not say that what things had divided the two worlds, suddenly something happened and unbelievably he went back to human world from the *lasi* world. |huama could not say how he escaped from the *lasi* world in detail. Because of this, when he went back from *lasi* world he could not used his brain and mind properly, it seems that by using the witchcraft of *lasi* and some supernatural power he just went back to the human world.

The way how |huama entered and escape from the *lasi* world is always different. He entered in the *lasi* world for three times and escaped for two times. However, he could not enter and escape by his power, we find that with the help of *lasi* he entered and escaped from the *lasi* world.

### 2.3.2. Magic and Supernatural Power

One of the important elements of fantasy is supernatural power and magic. Fantasy fiction can happen only in the human's mind and dream, because of this magic it is also felt that it could not be happen in the reality, it is fantasy elements. Likewise this story is very short we can still find one of the most important fantasy elements.

In this fiction we find two kinds of magic, the first one is - Rautinchhingi was flying with |huama and the second one is - Rautinchhingi gave him a magic potion.

The alcohol that was given by Rautinchhingi to |huama was not an ordinary alcohol, it contained the power that can lead the man to two different world. During the second visit of *lasi* world by |huama he just drank that alcohol, then he could entered. So, this is still a very important elements of fantasy fiction.

#### 2.3.4. Mythical Characters

In *Aukhawk Lasi*, we have seen one type of mythical character *lasi* - Rautinchhingi and her elder brother. Rautinchhingi and his brother are not ordinary human being, they are *lasi*. The Mizo people felt that *lasi* are a good spirit who never hurt human and always want to be a friend of human. They are being authorized over all the animals and sometimes they use to give permission to human to killed the animal. Generally, *lasi* are female, among the *lasi*, only Lalchungnunga (king of all *lasi*) might be the only male. Zairema said :

*Lasi* are the ruler of hilly area, their headquarters is |an Mountain and Lurh Mountain. Lalchungnunga, king of all *lasi* loved Chawngtinleri (who lived in Seipui village) and he asked Chawngtinleri for his wife, but Liana (Chawngtinleri's elder brother) never allowed. Some of the female *lasi* came to his house and they made him fall asleep, while he slept they took away Chawngtinleri for the their king's wife. Chawngtinleri was responsible to take care of all the animals" (*Pi Pute Biak Hi 74*).

In this story too,*lasi* were not mentioned as a bad spirit, whereas the author mentioned them as a good friend of human and who longed to become human. At the first sight Rautinchhingi fell in love with |huama just before |huama knew her.

Rautinchhingi said, “I know you before you know me and meet me. Since my brother permitted me to interact with you I can come to you. (*Aukhawk 9*)”

Usually, the persons who took part in secondary world were more powerful than the normal human. The two *lasi* that were mentioned in the *Aukhawk Lasi* were still more powerful than the human. Firstly, we have seen that they were being authorised over the animal. When |huama tried to go to his destination Rautinchhingi called out her tiger. This clearly shows that they are the real authority over the animal. Secondly, if it is the night time the *lasi* can always visit human world, whereas the human cannot visit *lasi* world without their help. In the same manner, the *lasi* can go back to their own world whenever they want, but the human cannot go back to their own world without the help of *lasi*. This clearly shows that the *lasi* are more powerful than the human.

#### 2.4. Life and Works of R. Zuala

R. Zuala is a well-known writer, his full name is Rallianzuala but was better known as R. Zuala. He was born in 18<sup>th</sup> September, 1917 to be the second born among ten siblings to Ch.Pasena and Chawntuahi at Mission Veng, Aizawl. At the time of his birth, his father was stationed at France to fight the German Army during World War I, because of this he named his son Rallianzuala (*Zathum 151*). In 1925 he passed Lower Primary and in 1930 he continued his studied at Silchar Govt. High School, but was infected with malaria and could not continue his education. R. Zuala had also a talent of singing and was well known during his time for his talent. According to Khiangte, “He used to sing solfa songs near the feet of

the Zosap (Welsh) Missionary and people during the time. Because of his well-mannered and an active 8<sup>th</sup> grader who went to school every day, Pi Zaii took him abroad to sing alto part while he was around twelve years old in the Sylhet choir in 1929” (*Zathum* 151). So, he had a history in choir music and travelled abroad with the choir at a young age. The members of the choir were thirty nine in number and the time they went broad was also the year he had finished Middle English (*Khawithlar* 167).

In 18<sup>th</sup> May 1937, he married Lallianchhungi and in 1938 they welcomed their first child. After working multiple jobs, R. Zuala retired from his governmental job in 1978. By the time he retired, he was under the tenure of twenty six Governors (*Khawithlar* 171). After he retired from his government job, he worked as a Head Clerk at Govt. Aizawl College. In 1984 he was diagnosed with cancer. After battling through his sickness, he died in 5<sup>th</sup> November 1990.

R. Zuala contributed a lot to Mizo literature. His works are among the most studied in educational institutions and by the youths. He wrote many short stories besides *Rauthla Leng*, these stories advocated his many uniqueness from the other writers. He satisfies the thought of the readers of his stories with his creativity and uniqueness. Some of the famous stories written by him - *Daw Ve Ngai Hek lo; Thlazing; Nang Nen Chuan; |hian |hate Chu; An Heti Chawk A Nia; Riau Riau Mai A* were among his finest works which were published among many. Other than his short stories, he too wrote a drama called, *Ekzam Ropui* which was a very excellent play. He also wrote and published many books, which were - *Lalpa Chu*



*Ka Hmu Ta* (1991); *Chantawka Khuarel*; *Hmutute'n an hre fo* (1960); *Khawfing Chah Hma Loh Chu* (1984); *Rauthla Leng* (1974), *Khawfing Chah Lai(Chanchin\ha Chu Ka Zahpui Si Lova)* (1975-76); *Hun Tawp A Hnai Em Ni?* (1989). He also translated many English books into Mizo.

## 2. 5. Summary of *Rauthla Leng*

R.Zuala was a hardworking man and he had a talent in literature, even though he worked multiple jobs, he never loosed his passion for literature. *Rauthla Leng* was published in 1974. It was an intriguing story on the thoughts and the legends of the ancestors, the difference between Christian beliefs and the Mizo old beliefs of life after death in Mizo folklore and the interesting story of ChhuraandNahaia was written by him.

The protagonist Hrangkhuma (Khuma) lived near Jawi Mountain in Hualtu village. In the Jawi forest there was a strange spring (*tuikhur*) which was spoken of, rarely seen by only a few, "...according to those who have seen it, It was hard to find again..." (*Rauthla Leng* 4). He wanted to see the spring for himself and was obsessed by it that he even dreamed of it when he was asleep. In his dream, he was cleaning himself in the springs and was called by a beautiful woman who made him to promise a visit her village when he had time as soon as possible.

One day, he went hunting in Jawi with his friends Hlira and Zika. They were lucky that day and shot a wild boar and injured a larger wild boar. Since they could not find the injured boar, his friends decided that they will go home with the boar shot by Hlira and Khuma and he will stay behind to search for the boar and if he

did not find it, they will join him for the next day. After they went home, Khuma continued searching for the boar and found that the traces of the boar stopped at the wall of a hill. It was impossible for a human to climb. Then, he saw a place which was familiar from his dream and he was clinging from the tree roots on the hill to take a closer look but, the roots broke suddenly and he fell unconscious on the ground.

When he was awake, a beautiful woman was with him and she told him that she was Tlingi from the Thuahriathnuai village and she was waiting for his arrival. She told him that they had met before in their springs (*tuikhur*) and she had a husband called Ngama and they did not have a child. She showed him the Lumler cave near her village and let him drink the *lunglohtui* to make him feel a little energetic. Khuma was confused that it was not a dream as he drank the *lunglohtui* and he was in Hringlang Tlang which were from old Mizo folk beliefs of the life after death and could be passed by only the spirit of the dead on their passage to the underworld. After, he had drank the *lunglohtui* he believes they were on their way to the village of the dead, "...so am I dead and making my way to the village of the dead?... But I still remember the time I fell from the hill and the dream I had..." (*Rauthla Leng* 9).

As far as the eyes could see, Thuahriathnuai village was full of houses and he had a conversation with the inhabitants of the village, Nahaia and Chhura. Khuma wanted to see if the legends and tales about them were true or not, he asked them many things curiously and found that the facts were different from the

tales. Khuma again asked about the tale of Chemtatrawta which was told orally since a long time and he found that they were only rumors spread through time like a contagious disease that caught on easily. Chhura gave Khuma a *sekibuhchhuak* and Nahaia gave him two strips of a *chawite hring* as a souvenir to remember the place. Khuma drank too much of *zufang* which was offered in the house and he got very drunk. Chhura told Tlingi that their guest from *hringkhua* (world of the living) did not know and found difficult to live with the people of Thuahriathnuai village and told her that she and her husband, Ngama should take him back to *hringkhua*, because they knew how to go out and in of Thuahriathnuai when he was alive as human.

Meanwhile, his friends thought Khuma was lost and searched for him. They found him very drunk near the Lumler cave. He told them about his strange experience from the beginning and in order to prove that his stories were real he took out the bottle in which Tlingi gave him the *lunglohtui*, the *sekibuhchhuak* given to him by Chhura and the *chawite hring* given by Nahaia. Also, inside the cave there was a small crack between the rock walls and the footprints of Tlingi and Ngama could be found.

## 2.6. *Rauthla Leng* and Mizo Folk Narrative

*Rauthla Leng* was based upon a many Mizo folktales but the setting is mainly based on the story of *Tlingi leh Ngama*. The story of *Tlingi leh Ngama* has a lot to do with Mizo religious beliefs, and plays an important role for the plot and setting in this story. Also, *Tlingi leh Ngama* can be said to be a true fantasy story, Though

the author of the story was anonymous, it can be indicated that he/she had a great mind and thought, it is believed that it was not made by an ordinary person.

Tlingi and Ngama were lovers but, Ngama's parents did not want Tlingi to be their son's wife. Tlingi felt terribly sick and even died in the end as a result of this. One night Ngama had a dream and he went to the village of the dead (underworld) there he saw Tlingi and told each other how much they missed each other. The Village of the dead was very different from the world of the living. To the dead, a simple leave of a bamboo was a fish to them and a small caterpillar was perceived as a big bear. The inhabitants of the underworld saw that Ngama was still human and alive to live with Tlingi in the world as the dead and the alive were separated by the two worlds and sent back Ngama to the world of the living. Tlingi asked him to return when he was dead and to make offerings to the dead. Soon after, Ngama went back to the living world, he killed himself and returned to the village of the dead to be with his love Tlingi forever happily. Not all details of the story are given but only the important details which are important for the plot and setting of *Rauthla Leng*.

The protagonist in *Rauthla Leng* Khuma was invited and introduced into the village of the dead (Thuahriathnuai) by Tlingi, she was the reason why Khuma could enter the Thuahriathnuai and she served as his guide to the place. Tlingi was the female protagonist from the tale of *Tlingi leh Ngama* and a resident of the village of the dead. The setting of *Rauthla Leng* took the setting from the tale of *Tlingi leh Ngama* which was the village of the dead (Thuahriathnuai/underworld).

This was the most important place in this story and serve the main plot. So, *Rauthla Leng* was mostly based on the Mizo folktale - *Tlingi leh Ngama*, where R.Zuala got the inspiration and idea from.

As mentioned, if a study on the folk narratives of *Tlingi leh Ngama* was done today, it would undoubtedly prove to be a great fantasy story itself because it had the elements and characteristics of a true fantasy. R.Zuala had chosen the setting of the folk narrative for *Rauthla Leng* which makes the story more interesting and rich with characters. The tale of *Tlingi leh Ngama* made this story into a complete and great fantasy fiction.

## 2.7. Fantasy Elements in *Rauthla Leng*

R. Zuala *Rauthla Leng* has many fantasy elements regarding the characters, plot and settings this makes no doubt that it is a fantasy fiction.

### 2.7.1. Settings

In this fiction we have seen two different worlds. It is safe to say that *Rauthla Leng* has all the settings of a fantasy story. It is what makes this story brilliant and convincing to the audience.

- The Secondary World

*Rauthla Leng* like Alice Adventure in Wonderland changes the setting from the primary world to the secondary world. This type of story is found in many fantasy fictions and may even constitute a larger part of the fantasy fictions. The protagonist in the story - Khuma was from Hualtu village, he went hunting with his

two friends Hlira and Zika and they shot a wild boar. Khuma also shot and injured a bigger boar but could not find the boar and when searching for the boar after his friends left, he entered the secondary world called Thuahriathnuai. He did not enter here intentionally or at his own will. When searching for the boar he shot, he saw a place that was very familiar and similar to what he saw in his dream and clinging on the roots in the hills he leaped to take a closer look but the roots broke and he fell unconscious on the ground. He once had a dream in which he was invited to visit Thuahriathnuai by a lady. So, he never got to Thuahriathnuai by his own will in the first place.

Thuahriathnuai was not accessible or could be found by a common human being, but Tlingi knew how to get humans to enter the place. To enter, they had to pass through the Lumler cave which was the pathway to Tlingi's village. Tlingi told Khuma, "That is Lumler cave the pathway to our village" (8). At the end of the cave there was a hard stone wall and it had a crack but it was a small crack that a human head would not fit in and no human could enter through this.

But, Tlingi of Thuahriathnuai, asked him to go through the cracks in the stone walls and held Khuma's hand and they entered the narrow cracks and as they entered, it was strangely wide like the cave itself.

Thuahriathnuai can be said to be the underworld as it was a village where the souls of dead stayed. The protagonist also believed it to be a place for the dead but when he was there, he was still alive and not dead. But the characters Khuma met and interacted with in Thuahriathnuai were all characters from Mizo

folk tales and legends. Their timeline and Khuma's timeline can never be the same which was also strange and against the Christian belief.

- Time Travel

One of the important element of a fantasy fiction is time travel. In this story, what can be assumed to be time travel is seen? The time setting of this story also seemed to be at the time after the events of Mizoram Insurgency. Khuma describes the conditions of his village, "Our village was Hualtu near Jawi Mountains in the south west region. It was a hilly area and pleasant here, before the insurgency it was a big village where there used to be around one hundred and eighty houses" (*Rauthla Leng* 3), describing the village before the Mizoram insurgency. The Mizoram insurgency was started in March 1, 1966 (Zoramthanga 34). So, the story here seemed to take place after the 1970's.

Though the primary world in this story can be said to be in the 1970's, the secondary world (Thuahriathnuai) was of older times where characters from folklore and legends lived. The characters Khuma interactions were from Mizo tales - Chhura, Nahaia, Tlingi and Chemtatrwa were all characters from Mizo folk narratives but Khuma met and interacted with them. The origin or the timeline of these tales could not be known but it is very suitable to say they were of the earlier and ancient times. The protagonist Khuma himself also said confusingly in the end of the story, "Well, I was travelling in the past" (*Rauthla Leng* 28). He was confused and Thuahriathnuai was different from the world he was living in and could not make out what was really happening. He believed that he went to the

past as the people he met were from earlier times but they don't seem to be old like Chhura and Nahaia. They don't even want to be called *pu* (Mizo salutation for the elder man). So, the protagonist in *Rauthla Leng* Khuma seemed to travel to the timeline of Chhura in the olden times. After all these, it can be assumed that there was a time travel in this story.

#### 4.7.2. Mythical Characters

As mentioned before, one of the most important and a common element of a fantasy are the mythical characters. In many fantasy fictions there are widely known mythical characters. In *Rauthla Leng*, many Mizo Mythical characters were reintroduced to the audience, they did not live in the primary world but in the secondary world, Thuahriathnuai. A comparison and how the study of the folk narratives and *Rauthla Leng* portrays these characters are done as follows:

- Tlingi

Tlingi is one of the most popular characters from Mizo folktales found in the story of *Tlingi leh Ngama*. The full name of Tlingi was Zawltlingi, she was a Ralte girl. Her lover was Ngama (Ngambawma), and they deeply loved each other but could not marry as the parents of Ngama did not want her and because of this Tlingi got ill which led her to death as a result. After Tlingi died, Ngama got married and one night in his dream he went to the village of the dead and saw Tlingi. But, the living and the dead could not really live together in the village of the dead. Tlingi asked Ngama to go back and make an offering of the fresh



produce, meat and wine and kill himself to be with her again. So, Ngama did this to stay with Tlingi happily in the village of the dead.

R. Zuala portrayed Tlingi character like what was seen in the folktales and can be said that not so much change is made for the character. Many fantasy novel writers develop the mythical characters in their fiction to be more stronger and powerful with strange mannerisms without changing the origin of these characters too much from their origin in folklore. But, R. Zuala does not make a change on Tlingi character and no development is made apart from her origins in the folklore. The husband of Tlingi in Thuahriathnuai was also Ngama just like the folktale, though Ngama was not featured much in the tale. Tlingi knew how to get through the world of the living and village of the dead and Chhura spoke of this as:

Chhura said, 'Well, it seems our guest cannot really live with us. The residents of *hringkhua* (primary world) cannot really cope with us the inhabitants of Thuahriathnuai. Tell Tlingpuii to think about a way to get him back to *hringkhua*. Her husband while living in the *hringkhua* could walk through here and even go back there with her help. She will know the best way to get him back to *hringkhua*,' I could clearly hear what he said (*Rauthla Leng* 25).

In folktales the abilities of Tlingi to do this is not heard or spoken of but she was the one who told Ngama to go back to the world of the living as seen from the tale. But, in *Rauthla Leng* Tlingi seemed to have the ability to take humans in and

out of Thuahriathnuai. On the other hand, it can be said that she had such abilities based on the folktales.

- Nahaia

Nahaia is often found in Mizo folk narrative but is always associated with Chhura. He was the main friend of Chhura in the folk narrative but never the protagonist in the tales. He was never portrayed much in a positive way and he liked to cheat and trick on Chhura. He was portrayed as a clever, cunning, lazy and was a famous trickster. He was one of the characters that made the tale of Chhura interesting and great humor for the audience.

But in *Rauthla Leng*, R.Zuala greatly developed the character of Nahaia and was portrayed as not seen in the folk narrative. Nahaia in this story was a good mannered man with a humorous personality. His jokes and humors were so good that they became tales and folk narrative as people told and spread his jokes as described in *Rauthla Leng*. Chhura spoke of the humor and wit of Nahaia when Khuma asked him of the times he caught *phungpuinu* and the *sekibuhchhuak* (horn of plenty), he burst in laughter and replied, “Nahaia jokingly use to say, ‘Your *sekibuhchhuak*’ and call me the catcher of *phung*, it seems like you may have only heard of his jokes” (*Rauthla Leng* 15). When Khuma asked again of his time in the Mawngping village, Chhura told him again, “You are all just hearing Nahaia’s jokes” (16) telling the humors personality of Nahaia. Also, the cunning and trickster character of Nahaia in Mizo folktales is ruled out and not mentioned in *Rauthla Leng*. Khuma also asked Chhura about the time when he and Nahaia were

digging for sweet potatoes and Nahaia took all the big and white sweet potatoes dug out by Chhura. Chhura told Khuma that Nahaia had not tricked him but Chhura gave him the sweet potatoes. Nahaia had diarrhea and was unable to dig for the sweet potatoes, Chhura felt bad for him and gave him some of the sweet potatoes he had already collected. Chhura said, "I tried to give him some of my sweet potatoes but he refused to accept it, I didn't want to let him go home empty handed as I felt bad for myself. So, I had no other way and tricked him myself. We were cleaning the sweet potatoes on the river and I let the river take them, went after them and shouted, "Naa, look my sweet potatoes are floating down' and searched elsewhere in the puddles where I washed the sweet potatoes, and could let him take home a few for the children" (20 -21), telling the modesty of Nahaia and he would not accept the sweet potatoes as he felt he did not earn them. Chhura was forced to find a way to let Nahaia to take the sweet potatoes. This tale was altered vastly from what is told in the folktales.

- Chhura

Chhura is undoubtedly the most famous character with many stories in Mizo folk narratives. All the Mizo children knew who Chhura was and from his character in the folktales, Chhura was a good and simple man who had a great strength but was not too clever and could be easily tricked. His famous tales include - *Chengkek lawh thu*, *Nahaia nen bahra an laih*, *Bellam zuar*, *Nahaia nen sial an in\awm*, *Umpui mu hriat*, *Phungpui man leh Sekibuhchhuak* In these tales, we see the character of Chhura as aforementioned.

In *Rauthla Leng*, the portrayal of Chhura differs from the one in the folktales and was developed like the character of Nahaia. Khuma, the protagonist described Chhura as, “People believed Chhurbura to be a big brute, messy and a dumb man but the man I was having a conversation with looked intelligent and seemed like a helpful person” (*Rauthla Leng* 16), telling that what he had seen from the tales and reality was different. And to prove this what have been heard of the story of Chhura was different from what the man Chhura himself was saying as he separated the facts from fictions as depicted by R. Zuala in *Rauthla Leng*.

- Chemtatrawta

Another mythical character featured in *Rauthla Leng* was Chemtatrawta. Chemtatrawta is found only in the tale of *Chemtatrawta*. This is the story of Chemtatrawta according to folk narratives. Chemtatrawta was sharpening his dao near the river and the river lobster nibbled his testicles as he was doing so. Chemtatrawta felt the immense pain and flung his dao at the tree where the *khaum* was creeping, *Thekhaum* fell down hitting the back of the wild rooster. The wild rooster got furious and then destroyed the nest of the ants and the incident went on and repeated with other animals until the angry elephant destroyed the old woman’s house and the angry old lady took a dump in the source of the springs. When this happened the villager interfered and asked the old lady why she took a dump in the source of the springs and the old lady told them that she got angry because the elephant destroyed her home. Then, they asked the elephant why he destroyed the house and the elephant told them because a bat flew in his

nose which was irritating. Then the people investigated and questioned all the animals until they got to Chemtatrawta and he told them that the lobster has nibbled him in the testicles and he got angry and flung his dao at the *khaum*. Then finally, they asked the lobster why he nibbled Chemtatrawta. The lobster had no excuse and was lost for words and replied, “Uh.... Uh..uh... If you throw me in the fire I will be red to entertain the children and if you throw me in the water I will be pale.” They did so as he said but when they put him in the water he escaped to a cave and the people poked him with a *hnahtial* leaf and it is said that because of this incident, the lobster had an ugly face.

In *Rauthla Leng*, Khuma asked Chemtatrawta if the story was true but found that what he heard was far from the truth. Chemtatrawta told khuma, “I did sharpen my dao but I was never nibbled by a lobster. I tested my dao on a bamboo but it did not cut through. But at the tip of the bamboo tree there was a *khaum* and it fell off. But the *khaum* did not hit any wild rooster and I went to my *beai* trap and caught a fairly large wild rooster and took them home with the *khaum*. And jokingly fabricated the story to the children that I was cutting the bamboo and the *khaum* on the bamboo fell and killed the wild rooster on the ground. Telling them how lucky I was and you must have heard of that,” telling Khuma how his joke must have been taken for reality by the children he fabricated the story too. So, the author portrayed the character of Chemtatrawta differ from the original tale.

## 2.8. Bangsian Fantasy

As we already mentioned in the previous chapter, bangsian fantasy is an interactions with famous literary or historical figures or individual in the afterlife, and it was named after John Kendrick Bangs. In this sub-genre of fantasy fiction, the protagonist or the other character of the fiction has an interaction or communication with famous historical character or individual, usually it was happened in after life.

An in-depth study of *Rauthla Leng* suggests that the tale could be a bangsian fantasy sub-genre. In *Rauthla Leng* we don't know whether the protagonist Khuma was dead or alive but unconscious, and during this time he was in the secondary world, Thuahriathnuai. And in the secondary world he met and had a conversation with popular and famous characters from Mizo folk narratives who were Chhurbura, Nahaia, Chemtatrawta and Tlingi. Khuma was welcomed here as a guest and they started a conversation on the myths and facts which were told of these characters. There was a light and cheerful atmosphere as they were having this conversation.

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## Chapter 3

### Fantasy Elements in Mapuia Renthlei *Lam\huamthum*

*Lam\huamthum* is one of the few Mizo fantasy fictions written by Mapuia Renthlei in 2015. The elements of a fantasy fiction are seen in the plot, theme, setting and characters. Many Mizo folk narrative characters were also portrayed and developed in this tale. Other than the portrayal of Mizo folk narrative character stories from several Mizo folk narratives were collected to form a plot in this fiction which makes it unique and fascinating.

#### 3.1. About the Author

The author of *Lam\huamthum*, Mapuia Renthlei was born on 17<sup>th</sup> May, 1990 in N. Vanlaiphai. His proper name is R. Lalthansanga, but his pen name Mapuia Renthlei makes him famous in Mizo literary world. His father is V.L. Rinsanga and his mother is Laltlanliani, and Mapuia Renthlei have three siblings and he is the youngest among them. Before he passed class XII, he studied in different places of Mizoram - Siaha and Serchhip. But after completion of class XII, he studied in Aizawl till he completed Master of Arts in Mizo.

He was admitted in Govt. Aizawl College in the year 2008. During the days of his college he entered the world of literature, from the first year of his college life he was enrolled in College Literature Club, and he had contribute literary writings in *Sekibuhchhuak* (Monthly literary magazine issued by Govt. Aizawl College Literature Club). He did not care of what people think about his works, but



his literary works made him glad, and he cannot wait for the publication of the magazines. During his college days, Mapuia Renthlei received first position in College Week Poetry Writing Competition from 1<sup>st</sup> year to 3<sup>rd</sup> year.

In the year 2010, at this time he studied 2<sup>nd</sup> year BA, because of his desire and encouragement from some of his friends, he published his first novel ever *Ka Hmangaih Che*. While he he was waiting for his final year B.A. result he published a monthly newspaper called *Zunleng* with his friend. Due to the need of continuing of his studies they cannot continue their newspaper.

Being a student of M.A. (Mizo) in Mizoram University he says, “I was enjoyed the study of Mizo literature and folktales. I gained new information and grew my knowledge. I laid emphasis on the study of novels, which gave me an idea that there was no novel which collaborated and included all the different characters and stories from Mizo folklore” (Mapuia Renthlei). So in 2015 he published the Mizo fantasy fiction, *Lam\huamthum - Leihnuai Khawvelah Savun lehkha*.

### 3. 2. Summary of the Novel

A group of Mizo Department students in their 4<sup>th</sup> Semester from Mizoram University were assigned to explore and study several historical Mizo places as a class project. They visited different places and the students were seperated in groups and each group were assigned to go to different location. TSA, Jim, Mary and Nuni were a part of J-Team and were assigned to study and visit the locations of Fiara Tui, Kungawrhi Puk, Lam\huamthum land and Lamsial Puk. About a kilometer and a half from Farkawn at Lam\huamthum they settled and made their

tents. After making the tents, TSA, the protagonist took a necklace which was given to him by his father before he died, he hold the necklace by his hands and began to think back the memories that the necklace holds, which was his father's message to him as he was given the necklace, "Take this wherever you go and protect it at all cost" (*Lam\huamthum* 6).

His memories flashed back to the night his father died. His father planned to travel that day but was informed by his mother that he forgot to take the necklace with him. As he hurried back home to take the necklace, he died in a motor accident. His mother nor TSA never really knew why his father protected and valued the necklace so much and father asked him to keep and protect it.

The place where they stayed for the night was a place in a Mizo folk narrative. It was Khuavang Lam\huamthum, a territory of the *khuavang* in the tale of *Kungawrhi*. During the night time the *khuavang* came and captured the four students and took them to the cave of Kungawrhi which was dark and pitch black, nothing could be seen. It was a world that laid beneath the earth. The world they were in was different from where they came from, there was no sunlight and the only source of light was the moonlight and it was always dark during the night and even in daytime. TSA and Jima were imprisoned while, Mary and Nuni were welcomed as special guests. TSA and Jima were brought before the chief, after a few moments Mary and Nuni also arrived along with the wife of the *khuavang* chief. The *khuavang* chief interrogated TSA and his friend and they co-operated without any repulsion. Then, TSA asked the chief when they will be released to

which the chief replied that they will be released as good guests and warned them not to stay in Lam\huamthum during the first moon and also they will let go of him and Jima but Mary and Nuni had to remain. He asked to release all of his friends but was rejected. Then TSA took his father's necklace and bargged to the chief to take the necklace and releases all his friends (*Lam\huamthum* 22). The chief asked him where he got the necklace and TSA told him that it was given to him by his father before his death and he was asked to protect it. TSA again asked to release his friends in exchange for his necklace but the chief instead told them that he had many tasks and things to do ahead because of the necklace. As the chief was talking, a mouse was creeping through one of the holes in the wall.

They had a meeting with the chief and made a decision to go to Huai kingdom. Before they were about to set out on the journey the chief took TSA to the cemetery of the warriors. In the cemetery there were magical equipments of *maurawkela zawnghuang*, *Lalruanga dawibur*, *belte-phai-thei-lo*, *sekibuhchhuak* and *rahtea bahhnukte*. These magical items were kept and folded in a leather scroll (*savun lehkha*). The chief told TSA that these items were the reason why they had to stay. The chief also showed them the grave of Lalruanga and told them that he was not dead but actually asleep and all the things in the underworld were enchanted by the leather scroll. The reason why they favoured the female humans was because they knew they could never come to the upper world where humans live. The chief said that if they could mate with humans to form a human-

*khuavang* hybrid that could go and pass in both worlds ensuring the survival of their race.

TSA and his friends along with the *khuavangs* set out to the Huai kingdom which took three days to reach. They got lost on the way and took five days instead of three to reach the Huai kingdom as a result. On the way the eldest and bravest among them Pulin told TSA the story about the world of the heavens, the underworld and the upperworld and the story of the leather scroll. After they got lost for some time Pulin saw a stream which he had been to before and remembered the path and they eventually reached the Huai kingdom. The place had light like the upperworld unlike other regions of the underworld. They met the three chiefs of the Huai kingdom who were the supreme rulers of the underworld. The chief's held TSA by the hand then he was in a trance and saw that the necklace was passed down from his ancestor Phawthira to his sons and saw the real reason his father died as the motor accident was caused by a battle between a *phung* and *mura*.

The Huai chiefs told TSA how the *phung*, *\au* and *chawm* came to existence and how the underworld was formed and everything about the importance of the leather scroll. A long time ago there was a war in the heavens and the defeated were thrown to the earth who were the *phung*, *\au* and *chawm*. In the beginning the humans and the *khuavang* lived in harmony but the defeated fallen were powerful magical beings and created problems for the humans and the *khuavang* and trouble was started several times because of this. The humans and *khuavang*

asked Khuazingnu for help and Khuazingnu through Vanhrika gave them the leather scroll which had words of wisdom and knowledge of all which was to be used as the world progressed. The leather scroll was full of power which could bind the gods of the fallen *phung*, *chawm* and *lau*. The leather scroll was stolen from humans by the *phung* but could not use the scroll to its full potential. When they settled in the underworld the *phung* attempted to free their gods who were binded by the power of the scroll but could not use it all the time because the scroll had a specific time when to use to make it work.

Phawthira and the *khuavang* took back the leather scroll from the *phung* which angered the Huai chiefs and the necklace was made, which was the key to the scroll sealed with the blood of Phawthira which is why only Phawthira and his descedants could open the leather scroll with the necklace .The *phungs* searched for the necklace and tried to regain the leather scroll but as long as the true owner of the necklace kept it, it could not be seen and the owner could not be known to the *phung*. Since TSA's father was forgetful he would always forget the necklace which made the *phung* suspicious and he was killed because of this.

After hearing all of this they returned back but met a tremendous trouble on the way. Soon after they were attacked by the Tuihriam. Then they were ambushed by the *phung* and their ally the *keimi*(were-tigers) who was informed by the mouse. After a harsh battle Bakai the *khuavang* got killed. TSA escaped through a cave that was a portal to *pialral* and saw Pawla and asked for help but was told that he could not be helped and instead let him meet his deceased father

. The warrior Gulido and Nuni went to the cave where TSA was and rescued him but when they returned they were captured by the *keimi* and took the necklace from TSA. They took them back to the Thuahriat land.

Meanwhile in the land of the *khuavang*, *\au*, *chawm* and *phung* stole the leather scroll. The chief and his warriors along with Jima and his friend after returning decided that they need to go to the land of the Thuahriat to get the leather scroll back to the land of the *khuavang*. Jima with his camera and *sazel* tried to steal the offspring of *mura* and the god scroll which was guarded by *keptuam*. The god scroll was also a very powerful equipment which could be useful to them. Jima met the warrior Filek which was thought to escape during the battle, together they took the god scroll and went for Thuahriat. In Thuahriat, TSA was tempted by the *phung* queen to open the leather scroll. The *phung* transformed herself as TSA's deceased father and asked him to open the scroll to save him from the punishment he was suffering. TSA believed the *phung* and opened the scroll.

After the leather scroll was opened the *phung* queen immediately took the scroll to the place where the Thuahriat gods were binded and chanted spells to free them from the bindings of the scroll and returned the *\au* to its original form. Jima and the warrior Filek came with the god scroll and when they saw the god scroll the Thuahriat gods, *\au* and *chawm* could not move and during this time TSA took the leather scroll to bind and put a spell by chanting the words that his father

told him when he met him in pialral and the Thuahriat gods were bounded by the leather scroll again.

### 3.3. Fantasy Elements in *Lam\huamthum*

We have seen many fantasy elements in this fiction. The elements of a fantasy fiction were seen in the plot, theme, setting and characters. Many Mizo folk narrative characters were also portrayed and developed in this tale.

#### 3.3.1. Settings

*Lam\huamthum* has a great setting and all the characteristics of a fantasy fiction. It has a realm of the humans, the primary world in the beginning of the story. The main setting of the story the secondary world that is the underworld was then seen. Other than these two worlds, other realms and worlds are spoken of by the Huai chiefs and Pulin in the story, though they are not shown in the tale. The setting of the tale indicates that *Lam\huamthum* is a high and a portal quest fantasy. High fantasy as mentioned before is a fiction in which a secondary world is present.

##### 3.3.1.1. The Secondary World

The main place setting in *Lam\huamthum* is the secondary world which is underworld (*Leihnuai khawvel*) beneath the normal world. The protagonist TSA and his three friends went from the primary world to the secondary world, they had a great adventure with a mission. So, this tale can be said to be a portal-quest fantasy (James & Mandlesohn 2). The story presents us how the underworld was

formed and how its inhabitants lived in this world. The underworld was different from the primary world as it was a world where there was no light during day time and night time and it was always dark. The underworld also introduces strange characters as told in Mizo folk narrative living together. The way to *pialral*, the place where the good spirits go according to Mizo religious belief is also shown in the tale.

According to Pulin in the story there were five underworlds and other different realms which were - Khuavang land, Huai kingdom, Thuahriat land, Tuihriam land and Ngaiteipa's land. The supreme rulers of the underworld were the Huai lal (Huai chiefs). In the beginning all living beings lived underwater then the humans and the *khuavang* came out of the water to live in land. Shortly after, there was a war in the heavens and a rebellion was started among the subjects of Khuazingnu. Pulin said, "The defeated were thrown into space and in to the earth... During this period the underworld was born" (*Lam\huamthum* 6). Some of the fallen and defeated were thrown in the underworld and were stripped off their powers and binded by a spell.

As mentioned before the underworld was the main setting where all the action was taking place and was vital to the story. The underworld was full of mystery and a strange place for human. Firstly, how the students entered the place defied the laws of nature. Secondly, there was no light and even in the daytime it was only like a half moon at nighttime. Thirdly, there were no human inhabitants and normal animals in the underworld. Furthermore, there was magic



and many other supernatural things. This secondary world was surely an imaginary place which is an element of a fantasy fiction

- The Portal to the Underworld

The portal to the underworld could not be entered at anytime by anyone. There are beings who could go out and in at anytime, who were the *phung*. This is how TSA and his friends entered the underworld - After they finished making their tents the *khuavang* appeared and captured them. They took them to the cave of Kungawrhi and it was very dark and nothing was visible. During daytime they had previously visited the cave and it was about 20 ft. wide and 10 ft. deep. When they were taken to the cave at night it was an endless pit and they entered and came to the underworld.

There was a specific time for the human to enter the underworld and could enter and go out only during the fourth night of the first moon for *khuavang*. The human could enter only during this time but could go out at any time. This seemed to be a work of the *phung*. The *phung* after attaining the leather scroll cast a spell so that the *khuavang* could not go out into the earth again to form human allies. But, Vanhrika who was appointed by Khuazingnu to look after the world interfered so the *khuavang* could enter the earth but much was done that he could not turn back the spell and the only thing that could be done was for the *khuavang* to go in and out through the time of the fourth night after the first moon.

- KhuavangLand

Khuavang land is one of the race land in the underworld. It was a land where the *khuavang* lived. It was the first place where TSA and his friends saw when they entered the underworld. This was an important place for the human and the *khuavang* as it was a place where the leather scroll given by Vanhrikpa was hidden but was later stolen by the *\au* and *chawm*. The land of the Khuavang was situated in a high hilly area but a few plains can be found and there were also stone caves in the land where the inhabitants lived.

- Thuahriat Land:

Thuahriat land was also a part of the underworld and one of the race lands. In this land, the fallen from the war in heaven - the *phung*, the *\au* and the *chawm* lived along with the *keimi* lived. Even though they all had their separate race land, the *phung* queen was the supreme leader among them. In the Thuahriat land, there were the gods of the fallen who were bounded by the power of the leather scroll and the main aim of the inhabitants was to free these fallen gods with the leather scroll.

- Tuihriam Land:

Tuihriam land is one of the race land in the underworld and the chief was Tuihriampa. The land was situated near the Huai land and the *khuavang* feared the inhabitants of the race. The story does not give too much details on this land and its inhabitants.

- Ngaiteipa's Land

Another part of the race land in the underworld in *Lam\huamthum* fiction was Ngaiteipa's race land. This was an underwater land and the inhabitants were not enemies to the *khuavang* but allies. The ruler was Ngaiteipa and nothing much about the kingdom was featured in the story.

- Huai kingdom :

Huai kingdom is depicted regularly in *Lam\huamthum* fiction. It is an important place setting in the story. It is one of the race land in the underworld and is about three days walk from Khuavang land. This is where the rulers of the underworld appointed by Vanhrikpa lived.

Even though Huai kingdom was said to be another race land in the underworld, it was presented to be of another realm or world of its own. This is so because - firstly, there was light unlike other regions of the underworld and plains and pastures could be found.

Secondly, no one could just enter the Huai kingdom easily as there were big thorns blocking the path which had to be passed through only using magic spells. TSA and his friends with the *khuavang* when entering the thorn valley could not make it through until the *khuavang* chief with his magic light staff holding it up chanted, "In i ong rei, i ong rei, Suakpui reng ki zuang nit" (*Lam\huamthum* 61),

three times cleared up the thorns blocking their way and could enter the Huai kingdom. Since the land could not be easily entered by all and the use of magic was required to clear the path. The Huai kingdom was considered to be another secondary world in the underworld itself.

Lastly, in the Huai kingdom time has no boundary and no effect. After Pulin went back from Huai kingdom he told Jima, “As soon as I got out of that place it was like I was in the same time as I entered” (*Lam\huamthum* 85), meaning that he would stay the same as the time he entered and will not age or get old in the place. Jima also wondered if he was in another world to which Pulin informed him that in fact he was (*Lam\huamthum* 85). One of the Huai chiefs Pu Hmawnga also implied that if he was not old before Vanhrikpa kept him in the place, he would have never been old telling the visitors, “I was already old before when I was kept in this place, if not I would have been young like you” (*Lam\huamthum* 66).

The nature of the secondary world suggested in these three arguments implies that the Huai kingdom was extraordinary from the other places of the underworld as it had a different portal to enter. It seems that it is another secondary world, which was separated from underworld.

### 3.3.2. Mythical Characters

One of the greatest fantasy writer of all time J.R.R. Tolkien in his fantasy story used many folk literature characters, the way and manner he depicted these characters influenced many other fantasy fiction writers. Likewise Mapuia Renthlei in *Lam\huamthum*, the characters are based on characters from Mizo myths and

folklore character. As mentioned, the Mizo stories are based on folk Narratives but the development of the characters in the fiction is seen through the tale without losing their identity from the folk narrative. These characters are fictional and does not exist in the real world. They has supernatural abilities and looked strange, their mannerism are also not human. These strange and supenatural beings are an important element of a fantasy.

### 3.3.2.1. *Khuavang*

*Khuavang* are the main characters in *Lam\huamthum*. So, a detailed study of the *khuavang* will be given. The adversity and all the problems were raised by *khuavang*. We have seen *khuavang* character in both Mizo olden religion and Mizo folk narratives.

Mizo old people believed that *khuavang* are not human being, nor devil spirit. They are demi god, or a good spirit, stronger and powerful than human being. According to Lalthangliana, “It seems that the olden days of Mizo believed that the *khuavang* had power over and controlled the earth and mankind” (*Culture* 258). They believed that, *khuavang* are almost god, but they did not worship them like god. They are spirit, guardian and watcher of human being; but not hindrance for human. Lalthangliana says, “The old people believed that the *khuavang* were invisible spiritual entities that existed all around them in their neighborhood, environs and vicinity... They also believed that the *khuavang* were guardian spirits that protected human beings...” (*Culture* 258). Rev. Saiaithanga, famous Mizo Church leader say the superiority

about *khuavang*, “When Pu Buanga (Rev. JH Lorrain) translated some book of the Bible in English to Mizo, two of his helper Suaka and Phunga had a hot debate about *khuavang* and *Pathian*, which one is more superior. Therefore, Pu Buanga cannot decide it; he had used Jehovah instead of *khuavang* and *Pathian*” (*Mizo Sakhua* 5). Therefore, it is clear that, when the olden days, Mizo believed that *khuavang* are a good spirit or almost god.

One of the most famous Mizo legend story *Kungawrhi* (that tale is the base of *Lam\huamthum* fiction), displays *khuavang* as not demi god or, not good spirit. They do not have power over human being. In this legend story, Phawthira and Hrangchala, who are a brave men of their locality easily took back *Kungawrhi* from *khuavang* captive. Therefore, in this story, *khuavang* are not much stronger than human; it seems that, they are less strong and not powerful than human being. In *Kungawrhi* story, they arrest *Kungawrhi* but they were not villain.

In *Lam\huamthum*, Mapuia Renthlei portrayed *khuavang* as different from Mizo old people believed and Mizo folk narratives. Them, living in the underworld may be only the same. As Saiaithanga says, “It is believed that they lived in high and open situation. Moreover, some said that they are very beautiful” (*Mizo Sakhua* 4). Rev. Zairema also says, “Some poeple said that *khuavang* are only a lady, they are very beautiful, and some said that they are much prettier than *lasi*” (*Pi Pute* 34). But, in *Lam\huamthum*, *khuavang* are not appeared as Mizo old folk beliefs. The way that the authors said *khuavang*’s

physical appearance are - they are above 6 ft. tall. In *Kungawrhi* story the physical appearance of *khuavang* are not portrayed in details, however, it seem that *Kungawrhi* story also against the way that Mizo old people believed about *khuavang*. Then, in tale of *Kungawrhi*, it seems that *khuavang* are less strong and less powerful than human being.

From all of the above, it is clear that, Mapuia Renthlei uses those Mizo folk narrative character, *khuavang* in his novel in name only. We did not see their real identity, like almost god, pretty, more powerful and lived in heaven. And, they are stronger, wiser and powerful than human being in *Kungawrhi* story. Therefore, the author Mapuia Renthlei borrowed the name *khuavang* to build a new character in his fantasy fiction *Lam\huamthum*.

### 3.3.2.2. *Phung*

*Phung* is found in many famous Mizo tales as in the story of *Lengkawia* and *Chhura*. Especially in the story of *Chhura*, *phung* is portrayed to be dangerous but not clever and could be tricked and be defeated in strength by human; it also fears *Chhura* very much. Also *phung* is found in the Mizo religious beliefs. According to Zairema *phung* are an evil spirit which bring harm to human. There are different types of *phung* such as - *Zawh phung*, *phungkar*, *in thum kar* and *phungpuinu* (Mizo *Sakhua* 78 & 79).

*Phung* plays the villain character in this fiction. *Phung* were thrown down from the heaven after they were defeated, their gods were stripped of their

powers and punished in the underworld but some of them were not bounded and free in the underworld. The *phung* originally came from the heavens so they had intelligence and made the *keimi* (were-tiger) their allies. The *\au* and *chawm* were also under the rulership of the *phung*. Mapuia Renthlei in *Lam\huamthum* presented the *phung* to be intelligent and could have leadership among the other *keimi*, *\au* and *chawm* unlike from Mizo folklore, myths and beliefs which shows *phung* as working alone and either clever nor intelligent. So, Mapuia Renthlei greatly developed the *phung* character in *Lam\huamthum*.

### 3.3.2.3. *Keimi*:

The character of *keimi* are one of the major character in the *Lam\huamthum* fiction. Hybrid creatures are one of the most popular character in fantasy fiction. *Keimi* are hybrid character, sometimes they could transform into a tiger, and sometimes they transform into a human. So, they could be called as were-tiger.

It seems that the origin of *keimi* is from the story of *Hlawndawhthanga*. In this story, one day Hlawndawhthanga searched for water in the forest. Water was very rare and they could not find even a drop of water anywhere. After a long search for water, he found some water in the hollow of a tree by which he had drunk, filled his bottle gourd for his brothers. After they had drunk that water, Hlawndawhthanga and his brothers transformed into a tiger. The author of *Mizo Mythology*, Lalzuitluanga says, "In *Hlawndawhthanga's* story, *keimi* are normal human being at the beginning. But, they can transformed into tiger because they



had drank a pink color water in a hollow big tree. It seems that, that is the origin of *keimi*. *Keimi's* can transform into a human, likewise, they can transformed into a tiger” (31).

In *Lam\huamthum*, according to Huai chief, in the beginning, *keimi* also lived in the upperworld. But, because of something they lived permanently in the underground. So, *keimi* lived amongst the *khuavang*; but, after one or two years they were quit from *khuavang* community. In the *Lam\huamthum*, *keimi*were lived under the authority of *phûng*, it seems that they are less wise than *phûng*. They have a chief, but, they were living under the administration of *phûng*.

#### 3.3.2.4. *Chawm* and *\au*

*Chawm* and *\au* are celestial beings, they had supernatural powers and strength, they were defeated in the war of heaven and got thrown to the earth. In this story they all had the same size, they were huge and ugly and had a brute strength. When the *\au* prepared for battle, it pushes its hair up and it lits on fire when this was done. But, it is believed that when the *chawm* and *\au* lived in heaven their appearance was bot hideous. In the end of this story when the *thuahriat* gods were freed the *thuahriat* gods returned the *\au* chief to his original form and he was handsome and beautiful.

#### 3.3.3. Non Human Being Act Like Human

One of the feature in a fantasy fiction is that characters who are not human, an animal or creatures behave and talk like humans. We are introduced to

such characters in *Lam\huamthum*. The Huai chiefs were all trees but were talking and had mannerisms of a human being. Though they do not appear to be human they projected a mannerism of humans in the way they talk and act. The mouse, who was a spy for the *phung* in Khuavang land also looked like a normal mouse but shared a characteristics of a human. Their thoughts, speech and manners were all of a human.

#### 3.3.4. Magical Item and Magician/Wizard

There are a lot of magic and magical items involved in *Lam\huamthum* fiction. Magic is an important element of fantasy element. Though an important figure in fantasies, sorcerers are not found but a further study will illuminate doubts about its fantasy characteristics. A study on the magical items are listed below:

- *Savun lehkha*

The *savun lehkha* (leather scroll) is the most important item in the fiction and serve as the main plot which the characters were all after. This was a gift to the human and khuavang from Khuazingnu through Vanhrikpa. This was a powerful item which could free and bind and put a spell on the *thuahriat* gods.

According to Mizo folk narratives the *savun lehkha* (leather scroll) was given to the Mizos by Thlanrawkpa:

Thlanrawkpa gathered a great feast (*khuangchawi*), on that day to show his thankfulness he gave the *savun lehkha* (leather scroll) to the Mizo man and

the non-Mizo man (*vai*) saying, ‘You have brought great honour to me I will give you this valuable item as a gift. Keep this, inside this are rice and meat, money and richness, wisdom and all the skills you need. Study it curiously and you and your descedants shall inherit it.’ The Mizo man got the better gift which was the *savun lehkha* (leather scroll)” (*Mizo Hnahthlak* 74).

But it is said that the Mizo man did not valued the leather scroll so much. When he went home he gave it to a hungry dog and the dog ate all of it. In *Lam\huamthum*, the author Mapuia Renthlei developed the leather scroll without losing its identity, he gave the most important part of the story to it.

The Huai chief, Zihngal Huai said, “There is everything in the leather scroll - weapons, tools, clothing, medicines, every way to succesful production in crops,” (*Lam\huamthum* 76). The leather scroll had a protection against all upcoming wars, tragedies and diseases. The *khuavang* were able to learn a lot of things from the leather scroll and they teach the skills and knowledge to the human who were not able to learn from it before. But, when the human were able to learn from the scroll, the *phung* stole the scroll. The power of the scroll can be seen from this incident. The *phung* stole it before from the humans by using a dog but Phawhira and the *khuavang* went to underworld to take it back from the *phung* and till the end of the story everyone was after the *savun lehkha* (leather scroll).

The leather scroll was the most imporatant and valued magical item in the story as the story could not progress without this item.

- *Pathian lehkha*

The *pathian lehkha* (god scroll) is another powerful magical item in the story. Other than the *savun lehkha* it has the most magical power in the story because when the *thuahriat* gods were freed Jima and the warrior Filek came with the *pathian lehkha* (god scroll) and they were able to paralyze not only the *thuahriat* gods but also the *phung*, *\au* and *chawm*. *Keptuam* is a giant moth/butterfly in the Mizo folktale it is the messenger between the gods and the non Mizos (*vai*). Once the *keptuam* used the scroll as a wing and flew away, the god was very angry and sent many after it. The *keptuam* was afraid and said, "Those who look at me shall die." So it is said that those who look at the *keptuam* died and believed that the *keptuam* cannot be seen. (*Mizo Thawnthu Zirzauna* 21).

In *Lam\huamthum*, Mapuia Renthlei did not change this character and those who look at it died. The *keptuam* was the holder of the *pathianlehkha* (god scroll) even though they wanted the scroll, nobody dared to take the god scroll from it. Jima and the warrior Filek with the help of a camera flash were somehow able to take the god scroll from the *keptuam*. It is hard to tell the fate of them if they failed to take the god scroll and got caught. So, the god scroll was a very powerful magical weapon in the story.

- *Khuangvang* Chief's Wand

This is a magical item which has no connection to Mizo folk narrative. That *khuavang* chief's magical staff obtain many supernatural power. Wand is the wizarding tool, magicians and wizards in folklore have used wands in hundreds of stories. *The Hobbit* and *The Lords of the Ring* also showed the wizard Gandalf using the wand. In *Harry Potter*, the magical wand was a popular magical item, they can't do anything without their wand. This magical wand is not found in Mizo folk narratives but is common and popular in fantasy tales and the main items of the sorcerers and magicians.

The magical wand served very useful to the *khuavang* chief and was used mainly as a weapon against enemies. At the tip of the wand there was a light, when they were on their way to Huai kingdom they were attacked by a group of *sazel* and the chief used the light to draw them off. He used the wand again to clear the path filled with impenetrable thorns. He chanted some spells and the light of the wand cleared the thorns and made a way for them. After they returned from Huai kingdom the magical wand used to destroy the stone bridge (*lung-lei*). The magical wand was useful to battle enemies, make light in the dark and was essential to get to Huai kingdom as it cleared the harsh path to reach it.

- Khuazingnu

In *Lam\huamthum*, Khuazingnu is the creator of the earth and the heavens (56), also called Pu Vana who is a god, creator of all living beings. Khuazingnu was not a sorcerer but had godly characteristic and a creator.

- Vanhrikpa

Vanhrikpa can also be said to be a god. He was kept as a guardian and protector of the earth. He has characteristics of a god and has immense powers and supernatural abilities not of human. He is not said to be a sorcerer. Since, he is an imaginary being, his character makes him an important element of a fantasy fiction

- *Phung*

In *Lam\huamthum*, *phung* were celestial beings who were thrown to earth because they started a rebellion in heaven. Since, they were celestial beings they possessed great powers which the human and *khuavang* did not have. Pulin described the abilities of the *phung* as, 'Among the *phung* there are some who can read minds they cannot be tricked but can easily trick others. There are also shape-shifters who transform into beautiful maidens and had tricked many warriors' (191).

The *phung* were not described as gods and their abilities came from birth as a celestial being. They are not said to be sorcerers. They had the shape-shifting abilities. One of the *phung* transformed itself as TSA's father and was able to trick TSA to open the *savun lehkha*. They also had the ability to read minds which prove them to be magical beings. But, a passage from the *savun lehkha* taught them how to transform a human to a were-tiger by using a tiger's urine and other items which proves that the *phung* were a practitioner of magic.

- *Khuavang* Chief:

The *khuavang* chief was not presented as a wizard, but a mere *khuavang* by Mapuia Renthlei. But the chief possesses a magical wand used by wizards, which was the most important item of a wizard. This projects the image of the *khuavang* chief as a wizard. It seems that in some wizards in folktales they are mere people until the wands make them a wizard. Since, the *khuavang* chief practiced magic and used the magical wand, he can be said to be a wizard as he was the only one in the tale to use the wand and knew the power it possess.

### 3.3.5. Good versus evil :

One of the main themes in fantasy fictions is the battle between good and evil which is another important element of the fantasy fictions mentioned in chapter 1. The theme of J.R.R. Tolkien's fantasies theme is almost always about good versus evil. The theme of *Lam\huamthum* seems to be none other than good versus evil even if a detailed study on the theme of the story is done.

In *Lam\huamthum* fiction, the positive characters are the human and *khuavang* and the negative characters are *phung*, *\au*, *chawm* and *keimi*(were-tiger). The *phung* and their allies' main objective was to use the leather scroll to revive and free the fallen *thuahriat* gods to bring about great trouble and destruction to the underworld and the upperworld but, the objective of the human and the *khuavang* was to stop the *phung* and their allies from fulfilling this evil deed. They battled and fought through the story and sometimes it seems the evil side was winning. However in the end, it was seen that the good wins over evil.





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## Chapter 4

### Fantasy Elements in *Kawlkil Piah Lamtluang*

One of the greatest Mizo novel *Kawlkil Piah Lamtluang* was written by a famous and popular Mizo novelist C. Lalnunchanga in the year 2015. *Kawlkil Piah Lamtluang* is one of the fantasy fiction among a little number of Mizo fantasy fiction. In the introductory part of *Kawlkil Piah Lamtluang*, this novel was first written in 2005 and completed in 2015. In the beginning, it was prepared to be a book on politics and administration of the land, but the author of the book has changed to a fantasy theme through time. To write this novel, the author has worked hard and did many research and took inspiration from many old religious books, mythology and Hindu philosophy. A specification on the novel shows the inspiration from Hindu philosophy, Zoroastrianism, Greek mythology and Norse mythology (*Kawlkil Piah Lamtluang* 5-10).

#### 4.1. Life and Works of the Author

C. Lalnunchanga was born on 3<sup>rd</sup> May, 1970 in Calcutta to Lalchawimawia and Rongaii. His parents were from Lungrang village, Mizoram. They moved to Aizawl when he was just a child and shifted their locality many times in Aizawl. He got married in the year 2000 to Remsangpuii, they have three children and they are currently residing in Bawngkawn Chhimveng.

In 1988 he published his first work, and after this he made his mark on literature and continued publishing his works. Till today he has published 13 books.

Even though C. Lalnunchanga studied till the eighth grade, he was well read and had love and passion for literature. He read many books which made him self-educated. An exploration to his novels shows he has a vast knowledge and intelligence in his writings.

He composed many poetry, but he had ten favourites amongst his poetry; and he also wrote more than 50 articles and essay, 8 short play/drama. Out of the thirteen books C. Lalnunchanga published seven of them were novels, which are:

- *Partei* (1999)
- *Zuali* (2004)
- *Ka Mi Huaisen leh Ka Pasa\ha* (2005)
- *Pasa\hate Ni Hnuhnung* (2006)
- *Ruamrai Thuruk* (2007)
- *Indona leh Hmangaihna* (2010)
- *Kawlkil Piah Lamtluang* (2015)

He wrote many genres of literature but his real passion among them was fiction and he is well-known for his fictions. Every writer has their own timing to write and C. Lalnunchanga also wrote his works during the night time. According to the interview by L.P.S. Ziaktu Choka, C. Lalnunchanga says, “What is hand-written is mostly done after 10 p.m” (C. Lalnunchanga: Interview). This book had won Mizo Academy of Letters Book of the Year 2015. C. Lalnunchanga wrote many popular Mizo fiction like - *Pasalt\hate Ni Hnuhnung*, *Ruamrai Thuruk*, *Hmangaihna leh Indona*, *Ka Mi Huaisen leh Ka Pasa\ha*. Among these, *Pasal\hate Ni Hnuhnung* also

won MAL Book of the year award in 2006. It can be implied that C. Lalnunchanga was intrigued by stories of magic, angels and demons and the supernatural which are manifested through some of his novels. Other than this, his love for legends, warriors and their bravery are portrayed in his novels.

#### 4.2. Summary of the Novel

The story was started in a prologue, there was an introverted man in a village who was complicated and eccentric. His name was Vanlalliana called Vala by his peers. One day, as he was about to go away to travel, he gave a file containing many papers to his neighbour. The papers in the file wrote of Vala's travel in the far corners of the world and how he fell deeply in love.

Vala was disappointed and hurt when he broke up with his girlfriend Muantei. So, he volunteered in the MNA (Mizo National Army). In 1968 he went to East Pakistan, there they spoke about a love potion. Vala was intrigued by the love potion and he thought of having it because if he possessed it he can have his love Muantei back. So, he secretly searched for the love potion. After he searched and looked for many options for the potion he met Dida, who he saved from an angry crowd in a market. He asked Dida about the love potion and Dida took him to Swami Abu but, Swami Abu neither possessed nor knew how to make the love potion but knew a man called Utnapistima in the Unseen Island, who could help him in what he was searching for. Swami Abu made them a boat and covered the floor with a special cane knit carpet made by Utnapistima. He also gave Vala a

small clay pot with a perfume called *payasam* for a gift to Utnapistima. So, they went across the sea to meet Utnapistima

After ten days, they were passing through a huge water cyclone and reached the Unseen Island where Utnapistima stayed and meet him. At first, Utnapistima was not pleased to see them. Then after hearing the reason why Vala came, he wanted to test their bravery and if they really wanted the thing they were looking for. After they passed many tests of Utnapistima granted them the passage to the Ahfrit world.

Utnapistima gave them an amulet for protection against the magic of the Ahfrit world. Then they rowed across the partition island. After completing the necessary tasks, Utnapistima took out three old pieces of paper and burnt them. He asked Vala to pass through the smokes and Vala entered the Ahfrit world.

After entering the Ahfrit world, the first people he met were the Komake people. The queen of the komake people was an Ahfrit called Zetebeli. Zetebeli gave him an axe and a shoe having the power of a sapphire. She told him to go to the capital city of the humans in Ahfrit world called Zirdon city. She also requested him to get her flute back. If he did so she would help him in search of the love potion and give him back the amulet of Utnapistima. So, Vala set off to Zirdon. Before reaching the city, he saw a woman being chased after by a beast called *bakvawm*. He saved not only the woman but killed the *bakvawm*. The Zirdon people saw this and were grateful for his deed and welcomed him to the city as a special guest. The priest in Zirdon city, Posko Akiza told Vala how humans began

living in the Ahfrit world, how Ahfrits came to existence and the inhabitants of Ahfrit.

Vala even went to the east of Ziridon to confront Lord Elkon who frequently invaded the city. There was a strongest soldier among the army of Lord Elkon who is said to be stronger than a hundred men, he was Oritis (beast) the undefeated and had a strange character. But Vala killed Oritis using his axe and claimed back the city of Ziridon. The priests wanted to make Vala the king of Ziridon but Vala refused as he was in search of the love potion. As Vala was on an important journey the priests wanted to anoint him with a prophet anointment which will give him the power of jaspi and also increase his strength which will be useful in his quest. But to be the prophet anointed, one has to be strong willed and brave. Vala proved to be a strong willed and brave so he was anointed. They also wanted him to be a respectful and honorable man. So, they made him the king of Oliso and he was now called Lord Valha. He left Ziridon to continue his quest again.

First, he met queen Zetebeli on the place where they were supposed to meet and traded the flute with the amulet but, the flute could not be used as it had no power because the priests took the magical powers from it. So, Zetebeli followed Lord Valha (because he was now the king of Oliso and the people did not know how to pronounce Vala and called him Valha). They were in search of the love potion which is sayaa stone travelling harsh and long distances entering and passing many places. In Komor they bought two slaves - Jordavi (princess of Arkadon who was sold as a slave) and Balthor, formerly a warrior but now a

merchant's slave, a huge black man. They made their way to Ol Dibol. On the way to Ol Dibol they went through many difficult terrains the Python forest and the Inkhubu desert. They reached Ol Dibol, the shipping port city.

It is believed that the Sayaa stone is in Kabulon with the Emperor Angka. But there was no ship to Kabulon that time. So, they decided to buy a ship but did not have enough money. In Ol Dibol there was a gladiator tournament every year. There was a fight in the tournament between the famous maleficium Raven the Wolf and Togana, a strong and a brave warrior. Raven the Wolf won the fight but it was found that Raven the Wolf was a woman called Dorili an arch enemy of Zetebeli. Nobody dared to fight Raven in the tournament. The ruler of Ol Didol Aki Bosoa forced Balthora to fight Raven but, Lord Valha stepped in place of Balthora to fight Raven. He thought it was a good idea to use the money he got from winning the fight to buy the ship. He fought Raven the wolf and killed her and became famous and known to the people for this.

They bought the ship and left Ol Dibol to the north, they sailed. They had merchants abroad on the ship and one of the passenger was a magician, Ofikio. Before they reach the shore of Epipo the Captain Sesta said that they had to revert the magic of the sorcerer of the island Unomoka. Then Ofikio stepped up to revert and undo the magic spells.

But Ofikio was actually Moriginisi, the sister of Raven (Dorili) who had shape-shifting powers and was a maleficium herself. She saw the amulet of Lord Valha and made an exact copy of it and exchanged the fake amulet when Lord Valha was

unaware. After reaching Bet Tikilia she got down from the ship and went to the Kabulon Emperor Angka and gave the amulet to him. There, with the amulet Emperor Angka learnt the actual purpose of the sayaa stone. The souls of angels were bounded and trapped in the sayaa stone, among them was the archangel Afrovie. Emperor Angka's main motive was to reincarnate Afrovie's soul into his body so he can be the greatest and most powerful wizard in the world. Lord Valha's amulet wrote how to reincarnate Afrovie. It was written in the amulet that a blood of a virgin sorceress, descendant of Noah (human) was needed to reincarnate Afrovie. The last known was Hovevi, who was long dead but there was blood in her bones. The Emperor Angka sent his troops to all the lands in search of the body of Hovevi. Also, they believed Lord Valha was foretold by ancient apocalyptists. It was foretold that a man from the other world, a descendant of Noah will come to destroy the sayaa stone. Zetebeli was also aware of this and this is why she was waiting for his arrival in Komake.

Meanwhile, Lord Valha, Balthora and Jordavi were on their way to Arkadon city, the home of Jordavi. They put their ship in the hands of the captain and Tahon (whom Lord Valha saved from the tournament of the gladiators). Before reaching Arkadon, they rested in a hotel in Ul Ekel village. There are Ongba and his group of thugs called the Ongba and tried to rob them but were intimidated by them and dared not to rob them. They reach shores of Arkadon, in the far corners of the city, the Orvu river flow. There, they met Natalia, a widow who lived near



the banks with one child but who was still young. They went on from there and safely reached Jordavi's home Arkadon.

Though Jordavi insisted Valha and Balthora to stay, but they went out at night and asked to work for Natalia whom they met earlier on the banks of river orvu. After they stayed there for a while Balthora left to check on the ship. Valha thought Natalia was very beautiful and once he saw her bathing on the river but caught in the act and had a bad reputation in the village. When Jordavi found out that Valha was staying there, she went there and asked Valha to get back to Arkadon. Since Valha already had embarrassment with Natalia he decided to go with Jordavi. But, Natalia came to the place where Valha was staying that night and they both confessed their love for each other and got married the next day.

One day when Valha went to the market in Arkadon city. The thugs came and plundered his home in Orvu, kidnapped his wife and killed her son as Valha had killed one of the thugs member before he knew who they were and went after them. Lapenski, a prostitute in the hotel who stayed in Ul Ekel took him to a place to hide from Ongba and the thugs. The thugs tied his wife to a wooden cross and she was beaten severely. They stung her with a scorpion. Valha was furious and killed Ongba and all the thugs but could not save his wife Natalia from death.

Valha was shattered at the death of his wife and mourned for a long time. Meanwhile, Emperor Angka found that the body of Hovevi was in the Ormaz temple. To retrieve the body the Emperor with ten thousands of his troops marched to retrieve the body in Ormaz and a war was started. Many kingdoms in

Sarasin (human kingdoms) took part in the war. Then, Valha and Balthora also got involved in the war. Valha killed the largest and strongest soldier of Emperor Angka, Madobio. The soldiers of the Emperor continued the war. Zetebeli came to Ormaz city but was captured for making a trouble. Valha visited her in prison and she told him that the reason for this war was him and they needed to go to Kabulon immediately. Valha freed Zetebeli from prison and together with Balthora, three of them went after the sayaa stone.

Their ship was not in Aktinum, it has travelled to other places that time. So, Valha and Zetebeli took a merchant ship and Balthora joined them when their ship arrived. They reached Kabulon and searched for Pirana, a sorcerer of Emperor Angka but he has fled away from the Empire. Emperor Angka celebrated a festival at night and Valha and Zetebeli disguised themselves as guests and entered the festival because they wanted to know where Pirana was. Then, they know that Pirana had escaped to the Rainbow Mountain where the *rogues* lived. The Rogues were the angel-warriors who were very strong.

They reached the Rainbow Mountain by ship. They were not to agitate so the *rogues* welcomed them well. There, Pirana told them where the stone was with the help of a map. They got down from the mountain to search for the sayaa stone and one of the *rogues* Samelote accompanied them in their quest. After a careful study on the map they found that the stone was in Chaos Island, a very dangerous place where no one dared to go. They prepared to go to Chaos Island. Before reaching the island on the way, there were sea turtles and sea serpents

who were the guardian of the island. But, Zetebeli used magic and they could pass safely without any difficulty. They killed all the *satyrs* guarding the island and reached Erobus, the place where the sayaa stone was. Erobus was also a place where the traitors of Emperor Angka stayed. From Erobus there is another cave to Nipkim the location of the stone. They defeated and killed all obstacles and creatures on their way. Then Zetebeli and Valha reached the door to the sayaa stone. Valha followed Zetebeli's instructions and broke the five seals and the door was opened. But as the door opened Zetebeli knocked Valha on his head, unaware and he was unconscious.

When he was awake Zetebeli spoke how she would revive Afrovie and how she will become the most powerful being in the Ahfrit world. She also said that Valha was to be the bridegroom of Afrovie. Then Zetebeli revived Afrovie with the help of the sayaa stone spell. Afrovie was beautiful and had a great figure and she was the highest among the angels. While Zetebeli was about to fulfill her wishes Sameloti threw a knife on the back of Afrovie and Afrovie was dead. Sameloti also put a spell and bounded Zetebeli. Emperor Angka knew the stone was stolen and they quickly left Chaos Island.

Valha gave the sayaa stone to Ormaz priests. Lapenski told Valha that his wife Natalia was not dead. They took him to Natalia. Valha killed all the abusers of his wife and went to the old man Jeppa's house in the forest. Jeppa was about to leave for important work. So, they lived together in the forest. Natalia let him drink and served him and were passionate to one another but Valha did not want

to have an intercourse with her because a belief in Ahfrit world was if a human had sexual intercourse with an Ahfrit, they are considered to be filthy and never have intercourse again until the priest purified them. When Natalia was caught as a slave she has intercourse with an Ahfrit man. For three days Valha controlled his cravings for sex but was still longing for it. Then, suddenly Zetebeli came in. Whom he thought was Natalia was actually Morginsi the maleficium and was saved from the trickery. Valha returned to Ormaz to be a lonely and a broken hearted man once again.

This was the end of the story which Vala gave to his neighbour. The story had an epilogue where the love interest of Vala and Muantei came. She was told about his story and journey and she told him that she had waited for Vala till now. We see how much he had suffered in the story because of love.

### 4.3. Elements of Fantasy

*Kawlkil Piah Lamtluang* is very rich in the elements of fantasy fiction. The characters, theme, plot and settings of *Kawlkil Piah Lamtluang* by C. Lalnunchanga has all the elements of a fantasy, this makes no doubt that it is a fantasy.

#### 4.3.1. The Secondary World

In this fiction, the protagonist entered the secondary world through the magical portal. So, this fiction might be a portal quest fantasy. There are three separate world in this fiction - primary world which is human world, and the rest can be called secondary world. The story was started in the primary world, but the

main plot does not happen here. The protagonist Vala entered the secondary world which is called the Unseen Island from the primary world. This island is situated in the center of the ocean (*Kawlkil Piah Lamtluang* 30).

- The Unseen Island

The Unseen Island is a place in the ocean where Utnapistima the sorcerer lived to escape and hide from Emperor Angka. According to Swami Abu, this island is situated in the center of the ocean and nothing can enter in this island. Swami Abu says, "You cannot go to this island with the modern great ship or an areoplane. The great circular movement of water destroy the ship and the tempest had destroy an aeroplane" (30). Telling it is nearly impossible to visit the Unseen Island. The only way to enter in the Unseen Island is a carpet which is created by Utnapistima. Utnapistima gave Smami Abu this carpet, without this carpet, it was impossible to get to the Island. Vala, after ten days in the ocean with the carpet entered a great water cyclone but the carpet enables them to pass easily. The unseen Island was also different from the primary world as the rocks in the island seemed to be alive and moving. Vala said, "The rocks moved as if they had a life of their own" (32).

Since, the unseen island could be entered only through the carpet and not visible to the travelers, it did not reach the primary world. There the rocks moved and was not like the primary world. All these arguments suggest that the Unseen Island is a secondary world because of its nature and characteristics of a secondary world. Lalzuithanga also stated as, "In this fiction, we have seen three different

worlds. The first one is human world and the second one is the place where the sorcerer Utnapistima living (Unseen Island)...and the last one is an Ahfrit world” (*Kawlawm Dawthei* 228).

- Ahfrit World :

The main setting of *Kawlkil Piah Lamtluang* is the Ahfrit world. The setting from chapter 3 to chapter 60 is all based in the Ahfrit world. This world could not be entered from the primary world, Utnapistima created a portal into this world in the Unseen Island. Posko Akiza the Ziridon priest said that the angel declared to the early human inhabitants of the world what this world was, “This is one of the realms where the fallen angels lived. The air god, the earth god, the god of the underworld, the god of the sun and the stars and the place of *khuavangs*. There is a continuous fire and rain dividing it from the primary world” (61). In this world, the only one who worshipped the creator of the earth and the heavens seemed to be the humans. The Ahfrit world and the human world were two worlds divided by a great fire and rain which was a wide gap between the worlds impenetrable for anyone to pass through. But the most supreme sorcerers found a way to build a portal to pass through the two worlds but could be done only by the most supreme sorcerers (379).

Even from the Unseen Island, it was not easy to go to the Ahfrit world and could only be done through sorcery. The protagonist Vala had to complete the tasks of Utnapistima to prove that he was strong-willed and brave enough for what he was searching for and after completing the tasks he was taken into a cave. He took

off all his clothings and Utnapistima put a slime all over his body and gave him an amulet for protection on his way to the secondary world. Then Utnapistima took out three old scroll papers and burnt them, Vala walked through the smokes and it was the portal to the Ahfrit world. On his way, the portal was dark and light, hot and cold at the same time, unbearable to mere humans but Vala was brave and strong willed. The slime had protected him from the cold and hot and the amulet ensured his safe entry to the Ahfrit world.

The Ahfrit world was different from the primary world. Most of the inhabitants were Ahfrits who were the descendants of the Niphilim, born of the sons of god and humans. There were also humans which were the Kruba, Obila and Arvakzaba. They were the humans who did not want to follow and strayed away from the other humans at ancient times. But the fate of them changed suddenly after the angel of god declared that they were living in the Ahfrit world and they could no longer and never go back to the primary world. So they had to live in the Ahfrit world forever. Other than humans there are also demons and bizarre beings.

In some of the places in the Ahfrit world the grasses were brown in colour and the soil was colored like an ash (39, 40). The author C. Lalnunchanga made an ideal place for the Ahfrit world. The other side of this world was the worst place imaginable by the author. It was a harsh and unforgiving place with terrains like the Python forest, Inkhubu desert, Dum dungsei and a place which seemed to resemble hell according to Christian belief, Erobus. Even though the author kept all these dark and unforgiving places, he gave his ideal place in this world. Before

reaching Arkadon, the place where the Orvu River flowed can be suggested to be the ideal place of the author. There was a small river among the hilly mountains and it flowed in the plains. The land was filled with flowers and vegetation. There was a pleasant breeze of fresh air in the land, the hills surrounding the land were not too high, and there was a beautiful lake called Lake Nachino. The sun was relaxing and beautiful here with waterfalls. Because of the wonderful atmosphere there were no pests and bugs. Other than the beauty of the land, there was peace here and no conflicts. It was like heaven on earth and was the author's ideal place. So, C. Lalnunchanga kept both the worst and best place he could imagine in this fiction.

#### 4.3.2. Mythical Characters

C. Lalnunchanga introduced several mythical creatures in *Kawlkil Piah Lamtluang* which cements the story to be a fantasy fiction. Mizo folk narratives creatures and mythical creatures from other folklores are brought together in the story. A very popular creature especially in European folk narratives, the *troll* which J.R.R. Tolkien included in *The Hobbit* is said to be related to the famous Mizo Folk narrative creature, *phung*. *Ogres* and *ghouls* are also suggested to be a kind of *phung* by the author. According to Mizo olden people saying, there are many types of *phungs* which are - *zawng phung*, *phungkur*, *phungpui*. They are bad spirits who create problems and disturb the humans (Zairema 78), but according to Mizo folk narratives as in the tales of *Lengkawia* and *Chhura*, human being



overcome *phung*. According to *Fantasy Reference*, “Troll are popular bad guys in legends... *Trolls* are often large in size... *trolls* turn to stone if they are struck by sunlight. *Trolls* live in caves or mountains...” (164, 165). These are similar to the Tolkien *troll* but, the *trolls* from another fantasy writer Terry Pratchett are different and more of a legend. The *trolls* here do not turn to stone when they are struck by sunlight but are made of stone themselves (*Fantasy Reference* 165). The *trolls* in *Kawlkil Piah Lamtluang* are huge standing fifteen feet and they turn to stone when they are in the sunlight. Lalnunchanga does not change the origin of the *trolls* from folk narratives.

C. Lalnunchanga also used another popular Mizo mythical character, the Lasi in his novel. A big mountain before reaching Ol Dibol city was the *Lasi* Mountain and the inhabitants, *ni-elf* were said to be a kind of lasi (*Kawlkil* 177). These *ni-elf* were half human and half goat. The waist to head was of a beautiful human girl and the lower body was a goat.

Another Mizo mythical creature featured in this tale fiction the *bakvawm*. *Bakvawm* is seen in the Mizo folk narratives as *Bakvawmtepu*, Nothing is known about its appearance or what animal it is. C. Lalnunchanga in this fiction implied that the *bakvawm* was a creation of the sorcerers by combining many beasts. Its body was a bear and had bat like wings, a tail of a crocodile and legs of an eagle. The *bakvawm* was created with the blood of a bear, eagle, bat and crocodile. It was a product of sorcery.

Another Character from Mizo folklore featured in this fiction is the *khuavang* which according to folk narratives is a beautiful being which has the power to be a blessing to humans (Zairema 31). In this novel, C. Lalnunchanga indicated *khuavangs* are an angel with two wings on its back. Valerie was also said to be a *khuavang* in the tale but also an angel.

*Centaur*s, a Greek mythological creature also featured in this novel (*Kawlkil* 225), in Greek mythology, *centaurs* are half human and half horse. *Satyrs* are also used in this novel, they've guarded Chaos Island. In Greek mythology, *satyrs* are half goat and half man. According to *Fantasy Reference*, *satyrs* are, "Mostly human in appearance, *satyrs* have goat legs and hooves and small horns on their head" (182). Besides these, an Arabian mythological character *ghoul*, a common character in European folklore *goblins* are featured in *Kawlkil Piah Lamtluang* but, the most important role in this novel was given to the angels. C. Lalnunchanga says in the introductory part of *Kawlkil Piah Lamtluang* that, "In this story you are about to read... a lot of angels will be featured" (6). They are celestial beings, most people would imagine them to have huge wings on their back. There were also a celestial being. Sichangneii who had a wing on her back according to Mizo folk narratives. The Jews had many type of angels as seen in the Bible. C. Lalnunchanga's angels also had a wing on their back; the *rogues*, Valerie and Afrovie had wings on their back. The angels in *Kawlkil Piah Lamtluang* were not portrayed to be sorcerers but had immense powers because they were celestial beings. The *rogues* in the Rainbow Mountain were among the greatest warriors.

Afrovie was the archangel whom Emperor Angka and Zetebeli tried to use to have power over the whole Ahfrit world. In this novel many other beasts and creatures were also featured. The Kalis, Oritis (beast) and Stygian (beast) are marvellous and extraordinary characters.

The non-human character having an important role and the owners of the secondary world were the Ahfits. In this novel, the origin of the Ahfrits is mentioned. At the time of the creation of earth, the sons of god came to earth and mated with the human females, their offspring were the Nephilims. Ahfrits were the descendants of the *nephilims*. They do not live in the primary world but only in the Ahfrit world (secondary world). They appear to be human and there is no huge difference between them. The only big difference is that they can live much longer than human upto three hundred to four hundred years. They were also a practitioner of sorcery and had many sorcerers among them. They were also highly liberal in their lifestyle. They liked to gamble, drink and merry, killing and fighting was common among them. There was constant war and battle in the Ahfrit world.

#### 4.3.3. Sorcery and Magic:

In the *Kawlkil Piah Lamtluang* fiction, C. Lalnunchanga introduced many sorcerer characters. It was like as if the whole story was surrounded by magic. From the beginning and till the end, sorcerers and magics were seen who served important plots in the story. There were many type of magicians - wizards, witches, sorcerers, necromancers and maleficiams who were all mixed here and

were all practitioners of magic. It was hard to say which is which. Some of the great practitioners of magic and sorcery in the fiction are listed below:-

- Utnapistima

He was the first practitioner of magic in the story. Utnapistima lived in the Unseen Island. He was a sorcerer supreme. Zetebeli said that Utnapistima was a famous Sorcerer (*Kawlkil* 46). Emperor Angka said, "Utnapistima was undoubtedly the best sorcerer among the rest" (283). Utnapistima was a sorcerer supreme of Emperor Angka, but he shared a secret of the Emperor and he had to flee from the empire.

- Zetebeli

Zetebeli was the queen of Komake, she accompanied Vala in almost all of his quest. When she served as a concubine to Emperor Angka, she was called Lina Nafiriti. But she moved to the north and changed her name. Other than the protagonist Vala, she was the most featured and the most important. She was an Ahfrit woman who had beautiful appearance. She said she was a practitioner of witchcraft and fortune telling (46), it is also known that she learned her magic skills from Hectate. Zetebeli was also very skilled in magic as proclaimed by herself. She could multiply a type of an insect in vast numbers and make men fall in love with her using her flute putting them under her control which were the magical skills used by Zetebeli

- Raven the Wolf

Raven the wolf was a famous practitioner of magic. She was seen in the gladiator tournament of Ol Dibol. She could control and make fire and transform herself into a giant wolf. She was killed by Vala in the tournament with his axe. Her real name was Dorili and was the enemy of Zetebeli.

- Pirana

Pirana was also a sorcerer under Emperor Angka who escaped to the territory of the *rouges* at Rainbow Mountain. Pirana was said to be a sorcerer but his sorcery skills are not shown much in this novel.

- Unomoka

Though Unomoka was also featured in this novel he is known with the dialogues of him by other characters. He lived nearer than Mevevi shore near in Epipo Island. He was also a practitioner of magic. He used to put a spell on the passengers of ships and take their belongings. As the ship of Valha was passing through the islands Moginshi revert his spells and he could not capture the ship. But later on the story, he stole the same ship with his magic.

- Morginisi

One of the major antagonist in *Kawlkil Piah Lamtluang* was Morginisi. She was the sister of Raven the Wolf (Doril), she learned magic from the Aou Kali school of magic. She was specialized in telepathy and she can read minds. She was also a shapeshifter and she can transform her physical appearance into whatever she wants. She appeared first in the disguise of the magician Ofokio in Valha's

ship. Then, she spoke with Emperor Angka using her telepathic skills. When Pirana saw her she transformed to her sister Dorili. At the end of the story she transformed herself to the wife of Valha, Natalia who was killed by the thugs. She can also make herself disappear, when Zetebeli caught her when he was with Valha in the guise of Natalia, she made herself disappear.

- Bezeli

Bezeli was a daughter of the Ahfrit king, Krokasa. She was the love interest of the Eldom king, Latosa, Latosa wished to make her his bride. Bezeli practiced magic, she put a spell on Latosa and made him fall in love with her. Because of Bezeli's spell Latosa could not have a clear thought and fell deeply for Bezeli and wanted to make new laws for the kingdom and did not want to listen to the advice of the priests.

Other than these, there were several other practitioners of magic in this novel but were not so important to the plot of the story. Magic, an important element of fantasy was heavily portrayed by C. Lalnunchanga in this fiction *Kawlkil Piah Lamtluang*.

The Ahfrits practiced a lot of magic and was popular among them but the humans in the Ahfrit world did not want to use magic only a few humans were practicing magic. In *Kawlkil Piah Lamtluang* magic was very important and constitute a big part of the story. Valha entered the Ahfrit world through the use of magic and the pride of Zetebeli was her magic. The humans did not want and hated magic, if Valha used magic his prophet annointment would be gone. Even

though Valha did not practice magic himself he was saved and reaped the benefits from using the magical items and was important in his quest. He defeated and killed Raven the Wolf using the magic axe of Zetebeli and Morginshi revert the spell of Unomoko when his ship was passing through the island.

The souls of the angels were trapped and bounded in the Sayaa stone, to free them magic was again necessary. So, magic was essential to the story because the secondary world was full of magic and everything is affected by it and it is safe to say that the story could not progress without magic.

#### 4.3.4. School of Magic

In *Kawlkil Piah Lamtluang*, the school of magic is seen. “In many Kingdoms and cities there are schools of magic. There were many types of magicians - wizards, witches, warlocks, necromancers, maleficiums, sorcerers and many others” (*Kawlkil* 270). The type of magic learned differed from the school in which magic is taught. From other fantasy fictions like - JK Rowling’s *Harry Potter*; Patrick Rothfuss’s *The Name of the Wind*; and Rainbow Rowell’s *Carry Onah* there are magic schools which are vital to their own respective stories.

- Hectate School of Magic

Hectate was a practitioner of magic and many had learned magic from him and even Zetebeli learned magic from him. Hectate taught how to mix herbs and make magic potions and he was specialize in it.

- Farapis

Another school was the school of Farapis where Bezeli learned magic from. Farapis rather than teaching, making potions taught how to cast a spell and is their speciality.

- Aoa Kali

Aoa Kali was situated in Aktaucity beyond the kingdom of Emperor Angka. This school taught complete magic and the biggest of all the schools and its graduates were called maleficiums. Maleficium were the evil magicians who brought destruction and pain. C. Lalnuchanga also portrayed maleficiums in *Kawlkil Piah Lamtluang* this way. Raven the Wolf (Dorili) and Morginisi were also maleficiums and graduates of Aoa kali. Their deeds were also evil in support with the definition of the maleficiums.

#### 4.4. Heroic Fantasy

As we already mentioned in chapter 1, heroic fantasy is a sub-genre of a fantasy fiction. Heroic fantasy deals with the theme patriotism and bravery and has a great hero. It is a story of action, war, fight and adventure. They fight not only for themselves but for the fate of the whole world.

In this novel, the protagonist Vala fought for himself as he was heartbroken when his love intrest muantei broke up with him and he went to another world in search of a love potion to have her back but, in the end, unintentionally he saved the whole of the Ahfrit world from the tyranny of Emperor Angka and fought a great war. So, this novel shows two sub-genres of a fantasy which are close and



cannot be distinguished. It can be said that the novel has the elements of both sword and sorcery fantasy and a heroic fantasy.

Also, the protagonists in heroic fantasies are brave, strong and skilled in weaponry. The hero in *Kawlkil Piah Lamtluang*, Valha had all the potentials of the protagonists of a heroic fantasy. He was skilled with the axe and was a strong and skilled fighter. He was also very strong willed and brave. So, this novel is a true heroic fantasy.

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## Chapter 5

### Conclusion

The previous chapters are clearly revealing the fact that the four selected fictions - Lalzuithanga *Aukhawk Lasi* (1950); R. Zuala *Rauthla Leng* (1974); Mapuia Renthlei *Lam\huamthum*(2015) and C. Lalnunchanga *Kawlkil Piah Lamtluang*(2015) occupy an important place not only in Mizo literature but also in fantasy literature in particular. This dissertation mainly concentrates on the study of the four selected Mizo fictions bearing on fantasy elements. In this chapter, we will summarize the major findings of this dissertation as a conclusion.

In this study, it is found that Mizo fantasy fiction is largely governed by Mizo folk narratives. J.R.R. Tolkien, one of the greatest writer of fantasy fiction had used many European folk narratives especially Greek mythology and Norse mythology in his fantasy fiction, his fantasy fictions have a great influence on most subsequent writers. The four selected Mizo fictions clearly shows that they depend largely on Mizo folk narratives, the authors used the characters of Mizo folk narratives, events, settings and plot in their fiction. As mentioned before, folk narratives are one of the great sources of modern fantasy writers, the authors had borrowed characters, settings, plot and events from folk narratives.

Lalzuithanga *Aukhawk Lasi* is a very short tale, but it largely depends on Mizo folk narratives, and it has a good connection with Mizo folk narratives. The author portrayed the character of *lasi* in his fiction which is one of the Mizo mythical characters. In this story the character of *lasi* played an important part in

which she had a love affair with the protagonist Jhuama. R. Zuala *Rauthla Leng* has a deeper relationship with Mizo folk narratives. He exposed so many mythical characters and has used the plot and setting of folk narratives. The Mizo folk narratives characters such as Tlingi, Chhura, Nahaia and Chemtatrawta were depicted in this fiction, they played a significant role in the story. Mapuia Renthlei has used many more Mizo folk narrative's characters that he developed in various ways. The Mizo folk narratives characters such as - *Khuavang, phung, keimi, \au, chawm, mura, huai, sazel (sazaltepa)* are important and popular characters in his novel, *Lam\huamthum*; besides, he also depicted the tales of *savun lehkha* (leather scroll) but, C. Lalnunchanga also used Mizo folk narratives character in his novel, *Kawlkil Piah Lamtluang* in the dialogues only.

*Aukhawk Lasi, Rauthla Leng, and Lam\huamthum* have borrowed Mizo folk narrative's secondary world. In *Aukhawk Lasi*, we've seen the *lasi* world which was situated on the hill and on the cliff. In *Rauthla Leng*, the author depicted the village of the dead called Thuahriathnuai. In *Lam\huamthum*, Mapuia Renthlei portrayed *lei hnuai khawvel* (underworld). C. Lalnunchanga's secondary world - Ahfrit world does not have a relation with Mizo folk narratives, the author has built his own secondary world.

So, it is found that these four stories were inspired from Mizo folk narratives and even used the characters for their fictions, they do not change these characters completely but they developed their own partly or mostly based on their origin from Mizo folk narratives and resulted in an original and completely

new and brilliant fantasy stories. They were also inspired from Norse mythology, Greek mythology and European mythology and other fantasy writers. This proves the richness of the mythologies in other parts of the world. Mizo fantasy fiction largely depends on Mizo folk narratives and it also reveals that the Mizo folk narratives are affluent enough for writing a fantasy fiction.

Another finding in this dissertation is that the selected four studied fictions do not follow the typical theme of Mizo fiction. In most of the Mizo fiction, the main theme should be Christian teachings and social reformation. Vannghaka says, “. . . all the Mizo novelists are Christians and their themes and philosophy are deeply linked with Christian belief and faith” (*Influence of Christianity* 217). The most possible reason is that Mizo society is tightly bound by the teaching of Christianity. The writers might not want to overcome the teaching of Christianity in their fiction. As said by Vannghaka, “The majority of the Mizo people expect a moral lesson of a religious tone to be inculcated in the mind of the reader” (*Influence of Christianity Fiction* 218). In Lalzuithanga *Aukhawk Lasi*, the author did not portray Christian teaching; the *lasi* is one of the good spirits in the olden days of Mizo religion (*Pi Pute* 74). R. Zuala’s *Rauthla Leng* is not bound by the teaching of Christianity and social reformation. The secondary world, the folk narrative’s characters that he experienced in the fiction and the teaching of Christianity cannot go together very well. The fiction of Mapuia Renthlei, *Lam\huamthum* also is not bound by Christian teaching. He has built the community and religion of *khuavang*, *phung*, *keimi*, *\au* and *chawm* by his own

idea. So, the study found that the four selected studied Mizo fiction does not follow the typical theme of Mizo fiction. We can also say that it is the development of Mizo fiction.

This study also proved that the four selected fantasy fictions are different from most of the Mizo fictions in connection with the place setting. According to Vanghaka, “From their context, most of the Mizo novels are regional novels. . . . They concentrate on a particular region of Mizoram, . . .” (*A Study* 27). As implied before, the secondary world is presented in every four fiction which was studied. Most of the Mizo fictions are set in the particular region of Mizoram, but these fantasy fictions are not only set outside the region of Mizoram but in another totally different world.

Another finding in this dissertation is that the four studied fictions proved the human reality. Humans are not always content with their present condition and seeks for perfection and improvements. As stated by Edward Dowden, “The spirit of man craved for something perfect, infinite, absolute” (*Studies in Literature* 65). The perfect life or a better place is believed to exist in another world. Every culture believed that there is a world where one will go after death. This is why every religion and culture have their own world or places for the dead. Even when before the Mizos were Christians they believed in the village of the dead (*mitthi Khua*) and *pialral*, a heaven where they desired to be after death. When Christianity came, the Christian heaven took the place of *pialral* and earlier Christian song of the Mizos were their longings and heartsick for heaven.

So, the nature of human which always searched for a better place, dive into the unknown and a perfection of life. Human always dreamed of a better life in a better place. The Greek philosopher Plato in his book, *The Republic* created his ideal state, and the famous writer English writer Thomas More build his ideal state in his book *Utopia* (1506). All these suggest that man is never contempt and satisfied with his condition and he seeks a better life in a better world.

Then, the four selected fictions depicted the secondary world, but the depictions of the secondary worlds are not similar in the four fictions. As mentioned before in the previous chapters, high fantasy are the fantasy in which the setting of the story are based in the secondary world. In all the four selected stories- *Aukhawk Lasi*, *Rauthla Leng*, *Lam\huamthum* and *Kawlkil Piah Lamtluang*, there was a secondary world but more important than the primary world, the main plot and almost all the important incidents in the stories took place in the secondary world. This clearly depicts the human nature of seeking a better life and uniqueness in our experiences and a love for the thrill of an adventure.

In Lalzuithanga *Aukhawk Lasi* and C. Lalnunchanga *Kawlkil Piah Lamtluang*, the authors portrayed their ideal place in the secondary world in search of a better life and a better place. In *Aukhawk Lasi*, the secondary world, the *lasi* world was more beautiful than human world. Lalzuithanga said that the secret place of the *lasi* world was a beautiful land, situated on the river bank, filled with exotic flowers. And in the *Kawlkil Piah Lamtluang*, before reaching Arkadon, the place where the Orvu River flowed can be suggested to be the ideal place of the author.

There was a small river among the hilly mountains and it flowed in the plains. The land was filled with flowers and vegetation. There was a pleasant breeze of fresh air in the land and a beautiful lake called Lake Nachino. The sun was relaxing and beautiful here with waterfalls. Because of the wonderful atmosphere there were no pests and bugs. Other than the beauty of the land, there was peace and no conflicts. It was like heaven on earth and was the author's Ideal state. So, the settings of the secondary world shows human reality.



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**APPENDICES:**

**APPENDIX - I**

**GLOSSARY**

- Beai thang* - A kind of noose-trap set on the ground with bean as bait for catching partridge.
- Belte phai thei lo* - A fabulous magic widow's pot, in which the cooked rice never diminished.
- Chawite hring* - The name of a small bead
- Chawm* - The name of an evil spirit.

- Fiara Tui* - A mythical water of a small stream which was found by a boy named Fiara. Its name is used in Mizo to denote crystal clearness, unsullied purity.
- Hringkhua* - World of the living.
- In thum kar* - A kind of *phung*
- Keptuam* - A mythical character, the name of a large moth/butterfly.
- Khuangchawi* - The name of a public meritorious service of providing community feasts and ceremonies by chiefs and other well-to-do village members.
- Kungawrhi Puk* - Mizo mythical cave situated in the eastern part of Mizoram.
- Lalruanga dawi bur* - A mythical Lalruanga magic tool.
- Lamsial Puk* - Mizo historical cave situated in the eastern part of Mizoram.
- Lunglohtui* - A mythical spring on the way to *mitthi khua* or *pialral*
- Maurawkela Zawngkhuang* - A mythical Maurawkela magical drum.
- Mura* - A mythical being, the name of a gigantic eagle.
- Phungkur* - A kind of *phung*

<i>Phungpuinu</i>	- A kind of phung
<i>Pialral</i>	- A place where the spirit of <i>thangchhuah</i> people lived.
<i>Pu</i>	- Salutation of the elder/ grandfather
<i>Rahtea Bahhnukte</i>	- A mythical magical item.
<i>Sekibuhchhuak</i>	- A fabled horn from which the owner could obtain anything he desired.
<i>Tuihriampa</i>	- Mizo mythical character
<i>Thangchhuah</i>	- A title given to a man who distinguished himself by giving a certain number of public feast or by killing a certain number of different animals in the chase, which is regarded a stairway to <i>pialral</i> .
<i>Tuikhur</i>	- A spring
<i> au</i>	- Mizo olden people believed that <i>\au</i> is an evil spirit.
<i>Vai</i>	- Non-Mizo
<i>Zawhphung</i>	- A kind of <i>phung</i>
<i>Zawlbuk</i>	- The Mizo bachelors' dormitory.
<i>Zufang</i>	- Fermented rice and its liquor.





**APPENDIX - II**

**BIO-DATA**

NAME OF THE CANDIDATE : R.D. LALSANGLURA

DEGREE : M.PHIL

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APPROVAL OF RESEARCH PROPOSAL :

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2. SCHOOL BOARD : 26/05/2017

REGISTRATION NUMBER & DATE : MZU/M.Phil/383 of 26.5.2017

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