

SOCIAL SATIRE IN SELECTED WORKS OF ZEPHYR DRAMA CLUB

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DECLARATION

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

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CHAPTER 1:
INTRODUCTION

Zephyr Drama Club is a popular drama club based in Aizawl, Mizoram. It was formed on 19th July 1999 under the leadership of H. Rotluanga, fondly known by many of his fans as Mapuia. H. Rotluanga along with four other members, namely, K. Lalengzuala, Clinton Vanzarzoliana, Joseph Lalhriatpuia and Lallianngura have been the key members associated with the successful establishment of Zephyr Drama Club. H. Rotluanga is the scriptwriter and the director of the plays that the club perform. The following is a list of some of their plays that have been performed till date under their banner along with their English translations: “Hmangaih Ramnuam” (“Beloved Land”; 2002), “Awm Lohna Hmuna Ka Awmin” (“Being Where I am Not Suppose to be”; - 2003), “Rawngbawl Tura Chhandam” (“Saved to Serve God”; 2003), “I Vengte Hmangaih Rawh” (“Love Your Neighbours”; 2004), “Hmangaihna Thin Deng” (“Love that Strikes the Heart”; 2005), “Hmangaihna Luh Lul” (“Stubborn Love”; 2005), “Tu Nge Ruati I Uite” (“Ruati Who is Your Little Dog”; 2006), “Hmangaihna Thutung” (“Squatted Love”; 2007), “Hmangaihna Thuanawp” (“Hindered Love”; 2008), “Hmangaihna Chingchivet”; (“Tangled Love”; 2008), “Tu Rawng Nge I Bawl Dawn? A le le le” (“Who Are You Going to Serve”; 2009), “Hmangaihna Laklawh Euh” – Ninja Nite (“Unrequited Love”; 2009), “Sum of Money” – Chukchu Nite (“Money of Money”; 2011), and “Engkim Ti Thei” – Awke Nite (“Someone Who is Capable of Doing Anything”; 2017). As the titles of the plays suggest the club’s works are all written and performed in the Mizo language and may be noted for their strong social messages. A number of the above plays are acknowledged for highlighting Mizo society’s relevant contemporary social issues and challenges. These works stress on a number of social issues surrounding certain areas of concerns such as religion, materialism, drugs, alcohol, sex, and corruption in the Mizo society. The study will focus on three of the latest of

Zephyr Drama Club's works "Hmangaihna Laklawh Euh" – Ninja Nite (2009), "Sum of Money" – Chukchu Nite (2011), and "Engkim Ti Thei" – Awke Nite (2017).

"Hmangaihna Laklawh Euh" ("Unrequited Love") a short drama written by H. Rotluanga on 21st May 2009 and staged on 12th November 2009 by Zephyr Drama Club, is a work that mocks the highly unrestrained, permissive and westernized life of the youth in contemporary Mizo society. It carefully looks at the damage caused by drugs and alcohol addictions amongst the young population of Mizoram which disrupt family and community life. The open attitude towards premarital sex is also gently mocked by this work. It also closely examines, how despite the presence of positive role models who actively involve themselves in both Church and community related activities, the very opposite nature of life is found to be more attractive by many. This is by the very same individuals who are thought to be exemplary models representing both Christian values and values associated with 'tlawmngaihna'. It also looks at how many young men and women are more impressed by the materialistic nature of life.

"Sum of Money" ("Money of Money") a short drama written by H. Rotluanga on 1st June 2011 and staged on 20th December 2011 by Zephyr Drama Club, is a work that mocks the contemporary materialistic culture of the Mizo society. It also closely examines how deep corruption has dug its roots in the day-to-day life of the people who strongly and proudly profess their allegiance to the Christian faith. It works to expose the hypocrisies present in the life of common men and women in the practice of their faith and daily professions; and it further reveals the kind of compromises people are willing to make to better their own respective social positions with a complete disregard to the means of acquisition of wealth or position. The title of the drama "Sum of Money" is interestingly a play on words. The word play is especially significant on the word "sum" which is pronounced /sʊm/ in Mizo and literally means money or wealth; as such there is

a stress on money and wealth through repetitive use of the word “sum” for the Mizo reader. And in English the word “sum” apparently means ‘totaling to’, ‘adding up to’ or ‘equals to’ so the title can be interpreted to mean the love of money or wealth and further inferences may be drawn to mean the damaging consequences of the love of money or wealth.

“Engkim Ti Thei” (“Someone Who is Capable of Doing Anything”) a short drama written by H. Rotluanga on 12th December 2016 and staged on 5th May 2017 is the latest play staged by Zephyr Drama Club. The title of the work means someone who is capable of doing anything; someone who lacks scruples. As such it is a work that subtly ridicules the contemporary Mizo citizen who lacks a principled approach to life. He is someone who can strongly condemn a neighbor for their malpractices but expects others to turn a blind eye to his own unethical conduct regarding the very same malpractices. He is a devout Christian who participates actively in Church but if there is a possibility of personal gains through means that go against the word of God; he does not mind being a beneficiary. He is a citizen who makes fancy use of English to give an impression of being educated but lacks the English language skill to compose a basic application for a job.

Literature and the literary arts are often utilized to criticize society with the goal of changing society for the better. In the pursuit of this reformatory end many renowned literary figures from the past have exercised their art to challenge their readers and audiences. In fact, the nineteenth century England and America unveils a number of writers who because of the deplorable social conditions of the times spoke out to address certain societal concerns. Among them are writers like Charles Dickens, Thomas Hardy, Henry James and Mark Twain. In their writings, some of the societal concerns revolve around questions of racism, poverty, exploitation, and child labour. Mathew Arnold, a

tall literary figure of the times, known mainly for his contributions towards literary criticism and thought, spoke about poetry as being the ‘criticism of life’. He was concerned about the state of affairs in Victorian England where due to massive industrialization pursuit of wealth and materialism was gradually becoming the ‘norm’ of the day. Arnold stressed on the important role of poetry in ‘interpreting’ life for us, to ‘console’ us, and to ‘sustain’ us. In a way his contributions, in the form of literary criticism, may be labeled as socio-ethical in nature, as there is an obvious concern for utilizing literature to bring about positive socio-cultural transformation. In America, *Uncle Tom’s Cabin* (1852) written by Harriet Beecher Stowe is a groundbreaking work which has had a powerful impact on the attitudes towards African-Americans and slavery. Beyond the nineteenth century, Harper Lee’s *To Kill a Mocking Bird* (1960) may also be considered one of the finest literary works that endeavours to criticize racism against the blacks in the southern parts of the United States. In the Indian context, there are groundbreaking works like *Untouchable* (1935) by Mulk Raj Anand which fights against the social issue of casteism in the rigid class-based Indian society. Another play *Silence! The Court is in Session* (1967) originally in Marathi translated into English is a work that examines the unequal position of women in the Indian society. Moreover, another social concern of gender discrimination in modern Indian families is addressed quite profoundly by Mahesh Dattani’s play *Tara* (1995).

Satire in literature is considered to be a form of art which aims at attacking human follies, shortcomings or vices through the use of various modes of literary devices. It is an art form, very powerful in nature, which has the ability to point out weaknesses in certain human behaviors and the social problems which originate from them in such a way that they become absurd, many a times hilarious, which is as a result entertaining and reaches out to a large audience. The creators of satire can guard and

defend themselves from taking responsibility of criticism because things are not conspicuously or openly acknowledged but are all rather implied. As such it becomes a powerful tool for those who are passionate about inspiring relevant social changes. Traditionally satire is thought of as a literary approach with a definite moral purpose; the satirist writes “with a sense of moral vocation and with a concern for the public interest.” (Quintero 1) As such morality is very closely bound to social satire. A society on the path to progress and development has the ability to self introspect and criticize itself. Consequently, the fallacy of an opinion may not be clear upfront, however the same erroneous belief could be easily proved by an argument. The significance of a satirical intervention may be observed when such opinions are rendered dishonorable by uncovering the veiled falsehood. “There is a darkness that sometimes overspreads the human mind, which is more easily dissipated by the bright flashes of wit, than by the clear though steady light of reason.” (Tenterden 193) However, social satire’s main attention is on common day-to-day follies that negatively affect domestic life and disturb the peace and harmony in society. Comedy has always targeted the absurd vanities of man and his society. Such common follies are often shielded by their petty characteristics. It is therefore satire’s responsibility to reveal their true nature and ridicule them by the use of humour. As such social satire is the guardian of society and acts as a censor to social behavior and conduct.

Historically, the word ‘satire’ is grounded in Latin roots. The literary genre of *satura* meaning ‘medley’ or ‘mature’ was first defined by the ancient Romans. The study of literary history depicts that use of satire was an important aspect of the folk customs of many ancient communities where the literary art forms were given due importance; especially in Greek society where Grecian fertility rites reflected the prominent use of satire. In the seventh century B.C., literary history depicts that satire recorded its first

targets. Aeschylus was the satirist and his evasive bride-to-be and her father were the victims. Aristophanes was one of the most prominent of Greek satirists, perhaps the best. He satirized Socrates as someone who represented chicanery and godlessness in *The Cloud* and in *The Wasp* the Athenian court is the object of his satire. Geoffrey Chaucer, an English Poet of the fourteenth century was a deft satirist who uses the descriptions of the pilgrims to reveal the corruption associated with the Church in the “General Prologue” to *The Canterbury Tales*. He utilizes some of the tales to talk about members of the clergy who used their position to make way for personal gains. In France, Rabelais the sixteenth century French author displays his mastery over satire and humour in *Gargantua* and *Partagruel*. The early period of the seventeenth century great works of satires like Cervantes’ *Don Quixote* in Spain, and comedies of Ben Jonson and Moliere in England and France respectively. In the eighteenth century, also known as the Augustan age, satire flourished. As such the writings produced during this period were dominated by satires. In his mock epic, *Hudibras*, Samuel Butler attacked the Puritans and John Dryden also produced his renowned *Absalom and Achitopel*. This period also witnessed other great satirists like Jonathan Swift, Alexander Pope, Robert Harley, and John Kay. One of the greatest writers to practise satire is undoubtedly Jonathan Swift. In his popular work, “A Modest Proposal,” he makes a bizarre suggestion that Irish peasants should sell their children to the wealthy folks to solve the problems of poverty. His attack is focused on the indifference shown by the English to the plight of the desperately poor in Ireland. In his other two works *Gulliver’s Travel* and *A Tale of a Tub* he attacked and criticized the shortcomings of man’s society in general and the English society in particular. The political, economic, social and religious nature of society came under his satiric scrutiny. Satiric compositions also thrived in France as represented in the works of Voltaire and La Fontaine, both of whom had written *Candidate* and *Fables*

respectively. The nineteenth century was not predominantly recognized for satiric works. However, Lord Byron, the English poet, produced a number of satiric poems one of which was *Don Juan* which remained incomplete. The twentieth century did not depict trends which were different from the preceding century. Some variations may be identified in the way contemporary realities are dealt with, otherwise, there are no significant new trends to be observed. George Bernard Shaw in England generated drama of satiric nature, and the fictions of Anatole were fine examples of satiric writings in France. In India, one of the most prominent names linked to satire is the novelist Khuswant Singh famous for his work *Train to Pakistan*. He utilizes both humour and satire in reflecting upon the challenges of the contemporary Indian society of his times. Another popular social satirist is Jaspal Bhatti. During his college days he was popular for his street plays *My Nonsense Club*. His plays were mostly spoofs that made of fun of corruption in society.

In studying satire one may identify them into three types. Firstly, there is the Horatian satire which was named after the Roman satirist Horace. It endeavours to criticize vices and follies and not openly attack them. In tone it is gentle, sympathetic and less harsh. Mild mockery and playful wit are its main tools. Horace says in the Cambridge Companion to Roman Satire:

If I laugh at the nonsense I see about me, I am not motivated by malice. If I make you to laugh at yourself, remember that my business as a classical writer of comedy is to chasten morals with ridicule, and if I sometimes make you feel like a fool, remember that I have by the same action cured your folly. (182)

Those following the Horatian tradition of satire gently ridicule dominant opinion and beliefs with humour and subtle forms of mockery. This satire ridicules common

human follies so that readers or audiences may identify with these follies and laugh at them. In a Horatian satire, the objective is to heal the situation with laughter as opposed to with anger. Some examples of Horatian satire are Alexander Pope's *Rape of the Lock*, Mark Twain's *Adventures of Huckleberry Finn*, and Jonathan Swift's *Gulliver's Travels*. Secondly, there is the Juvenalian satire. It derives its name from the Roman satirist Juvenal. It is a form of satire that attacks vice and folly in society with contempt and indignation. It is harsher and bitterly contemptuous of shortcomings when compared to the Horatian form of satire. Juvenalian satire is angry, personal, and attempts to produce an indignant attitude in the reader or audience. "A Modest Proposal" written by Jonathan Swift is a befitting example of Juvenalian satire. It is an outraged and harsh form of satire utilized to attack his targets. Swift proposes an absurd solution for England to deal with the 'problem of Ireland' through cannibalism. On the other hand, in *Gulliver's Travel* Swift satirizes the English society by making Gulliver take four different voyages which make him encounter four strange lands. He uses the Horatian mild mockery and playful wit for his criticism. For instance; when Gulliver is in Lilliput, he learns that people are made to walk a tightrope to be appointed to office. He satirizes the nobility of contemporary England who chose on the basis of bloodlines and links to the court. Thirdly there is the Menippean satire. It does not have a specific target and appears to be attacking almost everything. This type of satire usually does not have characters but focuses its criticism on common mental attitudes as such is considered to be more intellectual in nature. It tends to mix genres and collapses categories. Jonathan Swift's *A Tale of Tub* is a work that is often categorized as Menippean by many contemporary scholars.

Dustin Griffin's *A Critical Reintroduction to Satire* (1995) introduces us to a rather novel perspective of studying satire as a form of inquiry. He states that many of

the terms that are utilized in the study of satiric discourse for instance *lanx satura*, *sermo*, *farrago*, *dialogue* etc. all lends itself to an open-ended inquiry as opposed to a steady progress towards predicted or predetermined conclusion. He makes mention of Bakhtin, whose work on the Menippean tradition lays a foundation for just the theory of inquiry that he works on. Bakhtin goes on to say that ‘the menippea’ does not embody a truth; but rather tests the truth. “The menippea is a genre of ‘ultimate questions’,” questions asked but not definitively answered. (Bakhtin 114-15) In this manner Griffin extends his argument by saying that, “We can also build on Bakhtin’s claim that ‘the menippea’ is characteristically dialogic or polyphonic rather than monologic, that it speaks with more than one voice” (41). “This is basically the distinction between a ‘monologic’ work, which ‘pretends to possess a ready-made truth’ and a ‘dialogical’ one, which involves ‘searching for truth’ in the process of ‘dialogic interaction’” (Bakhtin 110). This study will incorporate the spirit of inquiry based on Griffin’s interpretation of Bakhtin’s theory of inquiry founded upon the Menippean form of satiric discourse.

There is no generally accepted all-encompassing definition of satire. On many a occasion, a writer and critic sees and defines satire in a way that it most suitable for his or her purpose. But it is generally accepted that satire displays the following characteristics; means of correcting human vices and follies, blends criticism with humour in order to bring attention to the faults, problems and shortcomings of the society. Bamidele defines satire in the following manner; “...a dramatic form in which human vices and follies, abuses or shortcomings are held up to censure by means of ridicule with intent to bringing about improvement” (41). Barnett et. al. state that “satire is a work ridiculing aspects of human behavior and seeking to arouse in the audience contempt for its object” (266). Similarly, Bloom defines that “satire is a work which ridicules or holds up to scorn the vices, crimes and absurdities of men and individuals, of

class and organizations of societies and civilizations” (49). Moody on the other hand just says satire is, “any form of writing which is deliberately and humorously critical in intention” (76). The aforementioned definitions are by no means exhaustive as different writers continue to define it the way it best works out for their purpose.

Zonunmawi (2012) edited and compiled by Rev. Dr. K. Thanzauva and *Savunkawrfual* (2017) by Lalhmingchhuanga Jongte are two contemporary works on the Mizo society and culture quite prominent in their attempt to identify societal ills and suggest ways in which we may overcome them.

In his personal interview H. Rotluanga talks about his interest of wanting to change society in the following manner:

....I have an inner desire of wanting to reform society through these plays. Humour serves a very important purpose in cushioning and disguising the impact of the criticism that I want to direct towards the way we do certain things in our society....(Rotluanga, H. Oral Interview. Conducted by Immanuel Lalramenkima, 4 March 2018)

As such there is an attempt to create awareness about relevant social issues through the scripts of his plays but he does this with the key ingredient of humour. Of significant interest is the fact that H. Rotluanga is primarily a comedian, as such, we find very strong elements of humour in his script writings. Many a crowd throng at the staging of the plays largely due to the entertainment value it exhibits through comedy. However, it is not all fun and play, as H. Rotluanga uses humour to send across some critical social messages to various sections of the Mizo society. The aforementioned characteristics help us connect to the main focus of this study i.e., the presence of satire in the works of Zephyr Drama Club. The contents of the interview clearly reflect some of

the fundamental notions that are associated with the concept of satire. For instance, the act of criticizing society in itself may be considered satiric in nature. Moreover, a number of extensive works reflect on the link between morals and satire; the need to bring about social reformation. Further still, none would deny the significance of pairing up humour with satire. The Cambridge Dictionary defines satire as “a way of criticizing people or ideas in a humorous way, or a piece of writing or play that uses this style”.

In the Mizo context, traditionally satire finds its space in the form of songs or poetry. The historical war between north and south called ‘Chhim leh hmar Indo’ was a war fought from the years 1849 to 1856. It was a war fought between chiefs in the north and chiefs from south. Vuttaia, a powerful chief from the north, on commanding control over Buanhmun which was earlier controlled by Lalpuithanga, a southern chief recited a verse of ridicule. It made a mockery of Lalpuithanga’s retreat from Buanhmun. Even after the introduction of Christianity satires against certain practices of the church were to be found prevalent. Poetry and songs were composed to challenge the Church’s ban on alcohol enquiring as to how different their drinks (referring to the practice of the Whiteman drinking tea) were from the traditional liquor of the Mizos. There was criticism even against the Church’s practice of the collection of a handful of rice meant as a service to the mission work in the form of a verse. Progressing on to the modern satirical poems one witnesses a focus on social concerns. In his poem, *Thaihbawih Hla* (1936), Lalmama makes fun of henpecked husbands living in the Mizo society as the Mizos are patriarchal. *Leng Uchuaki* (1964) by P.S. Chawngthu and *Tleitir Lungmawl* (1963) written by F. Laltuaia are two other popular works of their times that satirize behaviour and conduct in the Mizo society. In the aforementioned two works dresses, hairstyles, and western dance forms of the Mizo youth are criticized and ridiculed. Another popular song by Roliana Ralte, *Aw Vala Vala* (1980), satirizes the modern youth

for their lifestyle. He too ridicules the dresses and abuse of alcohol amongst the contemporary Mizo youth. Besides the above mentioned poets and song writers, Vanneihluanga as an essayist has perhaps made the most significant contributions to the space of satirical works in present day Mizoram; to the extent of inspiring an unpublished doctoral thesis of Ramdinmawii titled *Locating Satire: A Study of Select Narratives by Vanneihluanga* (2017). The researcher carries out a satirical analysis of such works of Vanneihluanga as *Neihfaka Rilbawm* (2002), *Rawtuhna Mei* (2004) and *Suangtuahna* (2016) among others. This study looks at a number of issues ranging from the materialistic nature of the Mizo society, its challenging fight against corruption, the hypocrisy embedded in the Christianity of the Mizos and the Mizo society's constant and consistent engagement with the perennial problem of alcoholism.

H. Rotluanga's unpublished scripts - "Hmangaihna Laklawh Euh" – Ninja Nite (2009), "Sum of Money" – Chukchu Nite (2011), and "Engkim Ti Thei" – Awke Nite (2017) have been selected as the primary works along with their accompanying videos. The selection of the three texts and their accompanying DVDs have been made on the ground that they are the latest of their three works which depict the contemporary Mizo society. Besides this, the selected three works further reflect a closer and deeper engagement with themes of societal concerns which presently afflict the Mizo community at large. The research proposes to carry out an in-depth analysis of the centrality of social satire in the selected works of Zephyr Drama Club. Therefore, stressing upon the importance of change being brought about in the Mizo society through satirical works. The scriptwriter and director H. Rotluanga is primarily a comedian who feels strongly about using his plays to address certain social issues that exist in the Mizo society. As highlighted earlier in the personal interview held on 4 March 2018, he had mentioned his passion about bringing reformation in the Mizo community. However, in

Introduction to Satire (2008), Feinberg, indicates that one need not concern himself with the achievement of moral goals, “We read satire because it gives us pleasure.” (7). He goes on to stress that the enjoyment of satire originates from the knowledge that nobody expects us to really do anything about it and no one intends to do anything about it. Feinberg goes on to stress that John Dryden preferred Juvenal to Horace because Juvenal gave Dryden more pleasure where as Horace was focused on giving instructions. Zephyr Drama Club’s performances are popular in attracting the crowds for their humour as well and for many it may be the only reason for coming to their shows. People throng at their staged enactments because they want to be entertained and may not necessarily engage themselves at the intended deeper level of societal and moral reformation. In fact, certain forms of humour may be more noticeable for the pure enjoyment and fun that it brings to the audiences as there are a number of occasions where buffoonery and clowning are the highlights of their shows. However to the more studious audience members the presence of concerns around societal afflictions may not be completely obscured by the predominant presence of humour in their works.

In order to place this study in relevant context, the contemporary Mizo society will be examined closely. As Zephyr Drama Club engages predominantly with the social concerns of the present day Mizoram this plays a vital role in establishing a relevant foundation. This examination will entail not only the present twenty first century but will originate from the period of modernization of the Mizo people. Many scholars continue to emphasize on the significance of entry of the Christian missionaries to Mizoram as a ‘landmark’ moment leading to the modernization and development of the Mizo community. As such, the white man’s most important documented arrival to Mizoram in 1894 will figure as the historical beginning for this contemporary study. It will stress on the importance of how, in a certain way, the Mizo’s Christian faith has found a

predominant and endearing place in the blue hills of Mizoram. How the West continues to influence music, fashion, and culture of the Mizos in many ways till date. Further, a close look at how the 'disturbed period' of 1960s, 1970s, and 1980s in Mizoram has shaped the attitude of the Mizos towards mainstream Indian culture. And further look at how contemporary attitudes towards corruption, unemployment, materialism, western culture, drugs and alcohol abuse impact the lives of the Mizo community. Moreover, it will also look at the impact of HIV/AIDS as an offshoot of drugs addiction and adoption of western notions towards premarital sex.

This study will then approach the three primary works of Zephyr Drama Club from the perspective of satire as a tool of social reformation. It will engage with the age old notion that satire is primarily focused on morals and morality and that its main goal is to change society for the better. There will be an effort made towards engaging with the notion of hypocrisy and how it has found its roots in the Mizo social structure and how H. Rotluanga utilizes satiric treatment of the three primary works to reveal the said hypocrisies in the Mizo context. Besides this there will be an attempt made to highlight different areas of societal concerns in the Mizo community with the help of relevant characters, circumstances and conditions as depicted in the said works.

Another critical aspect of this study is to analyze H. Rotluanga's use of humour in the process of criticizing the concerns of the Mizo society. It will attempt to establish that not only humour but exaggerations as well effectively aid one in the process of asking relevant questions about societal concerns. And that this is carried out most effectively with the objective of provoking the audience into thoughtful engagement with his material. This will be taken up in the light of Bakhtin's inputs on the Menippean form of satire where he stresses on the importance of the spirit of inquiry as opposed to

the traditional focus on measuring the vices and ills of society against certain fixed norms.

In the present study, satire will be defined as any work, literary, artistic, spoken or otherwise presented with the intention of bringing about change to human follies and institutional vices in society through the use of humour. Further, there are certain characteristics associated with satire which will find a predominant presence in this study. Firstly, satire is always a criticism of some form of human behavior or the other with the intention of influencing the reader or audience to view it disapprovingly and thereby encouraging a certain level of social change. Secondly, satire uses humour as a subtle tool to point out the problems of the behavior under criticism. Thirdly, satire often uses emphasis in an overt manner, highlighting certain areas of concern by making it obviously out of place and absurd; most often because it is exaggerated. As such there will be a focus on the use of humour and exaggerations from the perspective of provocative inquiry. Lastly, satirical intervention will be utilized to expose and unveil the realities embedded within certain ‘norms’ and practices of the contemporary Mizo society.

CHAPTER 2:
CONTEMPORARY MODERN MIZO SOCIETY

In attempting to carry out a careful study of the works of any writer it is critical for a researcher to understand the social, economic, and political background of the relevant times in question. Though, Zephyr Drama Club has certainly found their inspiration from a more or less contemporary day-to-day experience and observation of the Mizo society as presented in the works of H. Rotluanga and other performing members, there is yet a need to look back and understand influences of the past on the present. This is because, the overall ethos of any group of people is apparently affected by key events in their historical calendar, thereby, necessitating a closer look at significant accounts of historical events that accumulatively impact the contemporary and modern Mizo society of today. In doing so, it is important to draw the line at a certain point of time in Mizoram's history; and after due consideration, the point of initial contact with the Britishers is deemed to be most relevant.

No account of any genre of Mizo literature can be complete without a study of the impact of the West, particularly the British, on the Mizo people and society. The West and its influences on the Mizos may be linked to a number of factors such as a generous acceptance and practice of Christianity, the introduction of the Roman script, the modernization of the society through education received from the Welsh missionaries, the strong affinity to a western way of life, a greater comfort in utilizing the English language, and a deep and genuine reverence for the Britishers who they believe have brought development and progress to Mizoram and above all given them the Christian faith. This relationship does not evolve out of thin air but is established on some very important historical events of the past that has strongly nurtured ties between the peoples in question.

The history of Mizoram and the Mizo people prior to the advent of the British in the region is not only uncertain but also quite fascinating. Lack of a documented written

history prior to the 1890s is the primary factor contributing to the ambiguity of the past periods before the colonial impact of the white man on Mizoram. Such a documented history was not possible due to the absence of a script compelling the Mizos to fall back on an oral based tradition of keeping their historical records alive. One of the school of thoughts that gives us a fascinating account of the origins of Mizos being traced back to parts of southern China in the Szechuan province is known as the Chhinlung Theory. According to this view, C. Sangkima in his book *Mizos: Society and Social Change* (1992) states that the ancestors of the Mizos came out of a big cave of Chhinlung in China (11) before migrating to the south to present day Myanmar and finally to where Mizoram is located in India today (13). There are a number of folksongs and legends, bearing evidence to this incredible theory of origin, which was passed down from generations to generations through word of mouth to finally being documented by academicians in the recent past. Another view holds that Chhinlung was actually the Great Wall of China (12) and not a gigantic cave. Still another view holds the view that Chhinlung was a city (Xinlong in Chinese) in the Szechuan province (12) while others believe that Chhinlung was the name of the ruler of the Ngai-Lao people a certain Prince Chinlung (13). Amidst the uncertainty of identifying the exact or precise nature of Chhinlung, perhaps the Mizos oriental link to China has been established to some extent. An interesting related account of the Mizo's historical origins brings to light another fascinating story of the Mizos having had a script and a written document about their original home. However, as it was etched upon a piece of leather a hungry dog had chanced upon it and the history of a whole community was consumed and wiped out. "The Mizo claimed that such a script which they preserved in a leather scroll was eaten away by a dog" (Lalbiakdiki 8).

After the settlement in present day Mizoram, the period of Mizo history preceding the British incursion and occupation was an era that witnessed the chieftainship of the Sailos controlling most parts of Mizoram also known as Lushai Hills. The Sailo chiefs ruled over a number of villages and provided the general population with economic security and security from external attacks as the Mizos were engrossed in a life of countless inter-village conflicts and raids. Besides fighting against other villages and other chiefs within Mizoram, the Mizo chiefs also raided the plainsmen around the foothills of Mizoram from time to time. On one such occasion, the chief of Sailam village, Bengkhuaia and his men raided the Alexandrapore Tea Garden located in the plains of present-day Silchar on the 23rd of January 1871. This famous attack on the tea estate managed by a Britisher, a certain Mr. Winchester not only brought about his death but also the legendary kidnapping of his six-year old daughter Mary Winchester. This daring yet cheeky invasion and its ramifications is considered to be one of the most defining moments in the history of the Mizo people.

The Governor-General-in-Council, on 11th July, 1871 decided to send an expedition against the Mizos. The objective of the expedition was to avenge the murder of Winchester and to recover his daughter, Mary Winchester. The force divided into two columns – one started from Cachar under the command of Brig. General Bouchier and the other known as the Chittagong Column was commanded by Brig. General C.H. Brownlow. (Sangkima 71)

Many consider the outcomes of the abduction of this small British girl a blessing in disguise, as it brought the Mizos into a deliberate contact with the mighty colonial power of the British who they believe brought along with them development, growth and Christianity. Perhaps if not for the foolhardy show of aggression by Bengkhuaia and his men; the Mizo's way of life and culture may have remained untouched and uninterrupted

by outside forces. Soon after around the year 1892, the British brought the Lushai Hills or Mizoram under their rule and annexed the whole region which had been erstwhile left uncharted by them.

The link with the British apparently began before the physical occupation of the Lushai Hills. It began with the visions of Selkhuma and Darphawka. The visionary dreams of Selkhuma took place around 1830s and he spoke of a number of things; critical amidst his accounts was one of a light coming to the land of the Mizos. This prophetic voice spoke of the light that would shine both in the north and south leaving no part in the dark. Later in the 1880s, Darphawka another prophetic visionary had a number of dreams and his accounts most importantly consisted of a backing up of Selkhuma's visions, an interpretation that the light would be symbolic of a God who would forgive all sins, and an instruction to all his descendants to follow this light. ("Thanzauva" 24)

As such these dreams, visions and prophecies foregrounded the entry of the English and Welsh missionaries to Mizoram in the 1890s. To the tribal Mizo, considered to be uncouth and savage in many ways, the white man's appearance in itself projected a light of a kind; he considered the white man to be a bearer of good tidings. And when the missionaries spoke of the gospel of Christ it won over the hearts of many who were already corroborating it with the extraordinary dreams and visions of Selkhuma and Darphawka. It was here that Christianity initially took hold of the Mizos and despite instances of resistance by some; this new faith found a home which was only to grow warmer and warmer by the day. To this date, the words Mizo and Christianity have become synonymous terms; one is highly unlikely to come across a non-Christian Mizo in any part of the world.

Besides introducing Christianity, the English and Welsh missionaries began the work of educating the Mizo population. In this effort, one of the most significant achievements of the British missionaries was in providing the Mizos with a written script; an adoption of the Roman script to a language which was till that time only oral in nature.

They, thus, devoted themselves in the learning of Lushai language (Mizo language) and became master over the language by 1897. They first reduced the Lushai language into writing in simple Roman scripts with phonetic form of spelling. (Nag 100-101)

This critical move not only further helped the strengthening of Christianity in the region but was also an important foundation stone for the establishment, growth and development of secular education as well.

There was a tendency to look at Christianity as 'progressive' which was perhaps because it was a religion of the rulers, and also because it carried with it many modernizing features, including education. (Rohmingmawii 232)

Moreover, its far reaching impact can be witnessed even today in the form of a state-wise literacy rate in India that is consistently shuffling between the top three positions. In continuation with their efforts, the British brought in the printing press to Mizoram which further aided the task of education and development of the region. The education of the Mizos created a new class of people, considered to be the elite in a way, as they had gone on to form a 'working class' who did not have to earn a living through farming or other forms of work related to physical labour. This educated class were employed by the government and the missionaries to carry out various kinds of administrative related works.

This resulted into change in the traditional social set up, and the emerging elite groups began to claim more space in the society. Indeed, they were the leaders in the church, the village teachers, the scribes, mostly the only paid workers in the village. (Rohmingmawii 233)

Christianity went hand in hand with education and vice versa and educated young Mizo men were now becoming more and more eligible. Rohmingmawii, further states that with education gaining popularity many began to closely pursue education; some even beyond the boundaries of Mizoram to get access to education not available within Mizoram. Besides this a number of young Mizo men, around 2100 of them, served in the Lushai Labour Corps during the World War I and were exposed to a life outside of Mizoram all the way in Europe. It brought them into contact with a world which went beyond their expectations in many ways. The war and their participation broadened their horizon about material development and wealth, about western notions of fashion, and other aspects of European culture which they brought back with them. World War II further impacted the outlook and perspectives of the Mizos more than ever before. Both Mizo men and women were employed under the army in various capacities. Many of the young Mizo men enrolled in the Assam Regiment and some under the Indian Medical Corps. A number of Mizo women who served in the Auxiliary Nursing Service even went on to serve in places like Rome in Italy. The Mizos in the army were known for their bravery and courage and many were recipients of medals for their loyal contributions to the cause of the British Empire. Interestingly all this added to the way in which the Mizo began to change and adapt to a worldview influenced by such accumulative experiences.

Therefore, there was a tendency to disregard the traditional culture.....Thus, Christianity which was presented with western culture brought about drastic

changes in the Mizo society, transforming the culture to conform to 'modernity'.
(Rohmingmawii 235)

On the path to further modernization and development, the Mizos were to be put to a severe test; a twenty-year long ordeal that is known as the 'disturbed period'. The withdrawal of the Britishers from the region was to eliminate a familiar support system, driven by a missionary zeal, on which they had become dependent for over half a decade. A novel relationship dynamics was to be worked out with the Assam and Indian government and for the Mizo it was never going to reflect similar guiding principles. There were too many differences upfront; a difference in physical features, appearance, language, religion, culture, beliefs and values.

At the end of World War II, India successfully fought for its independence from the colonial clutches of the British rule in the year 1947. As the British withdrew from India and the Northeast, the Mizos were granted the status of an autonomous district council under the state of Assam in the year 1952, however, there were a number of alleged accounts of administrative gaps and acts of negligence in the management of the affairs of the Mizo District Council by the Assam Government of the times. One of the most noticeable oversights was the ineffective management of the famine in the Mizo region of Assam which began in the year 1959. This famine occurred due to the flowering of bamboos which lead to an increase in the rat population that devoured all kinds of crops. As such, the subsequent years following this strange phenomenon of nature, witnessed an enormous famine in the region leading to a heavy loss of lives and crops. "Rats multiplied in millions and caused devastation, so suddenly and so completely, as predicted by local people, that the government was taken by surprise" (Ramliana 57) The call out for help to the Indian government by the Mizos fell on what was perceived to be deaf ears and the Mizo National Famine Front was locally formed to

provide relief. The Mizo National Famine Front went on to become the Mizo National Front (MNF) which later began to fight for Mizo independence. The reason cited by the MNF was the Indian government's indifference and negligence towards the Mizos' needs and well being, mostly emphasizing on the lack of supply of food and relief materials in the times of the most difficult of famines. In a way the MNF's pitch reflected the sentiments of thousands of the Mizo population living on the brink of death due to severe hunger and the Mizos, in assigning accountability, did not make a distinction between Assam government and the Indian government, to them, they were more or less interchangeable entities. The MNF movement started in the year 1966 until a peace agreement was eventually signed by the MNF and the Indian government on 30th June 1986.

Perhaps, the degree of affinity shown towards the British may be comparable to the revulsion harboured by many thousands of Mizos towards the gross acts of injustice met out by the Indian Army during what has now come to be popularly termed as the 'disturbed period' in Mizoram's history. On the 5th and 6th of March 1966, the Indian Air Force attacked the town of Aizawl with the help of jet fighters; the only instance of the Indian Government utilizing its airstrike capabilities on its own civilian population. The context of this unfortunate use of what is considered by many as 'excessive force' on its own territory and people was labelled by the Government of India as a quashing of an uprising by the Mizo insurgent group against the Indian state. Though, the ruling Chief Minister of Assam of that time denied the bombing of Aizawl by the jet fighters of the Indian Air Force, there was ample evidence on the ground which contradicted the denial of the government. Relevant accounts of the debate in the Assam Assembly House reveal the nature of the physical damage done to Aizawl and to the psyche of the civilian population of the time.

We know, Sir, that the aircrafts used were fighter aircrafts. We are not familiar with all the weapons used by our Defence Forces – we are not familiar with all the arsenal of this great Indian nation, but evidence of the people in Aijal and the evidence of our own eyes have convinced us that certain objects which were dropped from those aircrafts have exploded, have destroyed, have done damage to the lives and property of people who are loyal to this nation. (Hluna and Tochhawng 119)

As a result of the operations against the MNF, the Assam and Indian government, had invoked the controversial Armed Forces Special Powers Act (AFSPA) of 1958 in the region, quite dispassionately, and its impact continues to linger on in the minds of a significant number of Mizos, even till today. The invocation of AFSPA led to innumerable horrific accounts of gross human rights violation during the combing operations of civilian localities by the Indian army. The AFSPA had given military personnel immunity from being questioned and tried by law and unaccounted stories of murder, rape and inhumane tortures were a part of the experiences which continue to haunt the psyche of many Mizos who were first hand witness to the dastardly acts of lawlessness. The Indian Government's justifiable use of its defence forces to suppress an uprising was clearly far outweighed by its heavy handed approach and its lack of strategic consideration towards understanding the root causes of the rebellion and in its indiscriminate treatment of rebels and civilians alike. The fear and anger that the Mizos harboured during the twenty odd long years of disturbance has in many ways translated into revulsion towards, what has come to be strongly perceived as, the Indian nation, looking upon it as an entity reflecting the 'other'. However, many years after the Peace Accord of 1986, which resulted in Mizoram being declared as the 23rd state of India, the

reluctant yet deliberate process of healing continues to take place, for the new generation more easily, but for others with a certain sense of distrust and wariness.

The most interesting and noteworthy changes that took place as a result of the 1966 armed conflict was brought on by the Mizo encounter with mainstream India. Above and beyond the armed military conflict which took a drastic and lasting toll on the Mizo psyche, what is meant here is the encounter with Indian culture. It is this encounter which through years, subsequently facilitated the toning down of Mizo insularity and alienation towards the 'other'. (Zama and Vanchiau 24)

Any developing and progressive society needs a robust economy to provide a healthy support system for the continuous growth of its people. The armed conflict from 1966 to 1986 was not only a witness to the fear, anger, bloodshed and violation of human rights but also an evidence to how wars ravage the economy of a people. Though peace found its place in Mizoram, post statehood, and has many times been referred to as a role model for other Northeast states like Nagaland and Manipur where conflicts are still prevalent, 'peaceful times' alone do not guarantee a sound economy.

Today, there is much to bemoan and regret. Corruption and social evils made inroads on several fronts in this otherwise peaceful state. On the other hand, and parallel to this, the state and its people are often held up as role models by governing agencies in the sphere of development (rural and urban), education, sports and general good governance among other things. (Zama and Vanchiau 25)

There are three prominent areas of concern for the state of Mizoram's economy that needs to be highlighted and brought to the forefront, among others. These are challenges posed by the geographical conditions of the land, the gradual but serious

growth of the unemployment problems, especially amongst the youth and concerns around rampant corruption and its ill effects.

A number of geographical constraints stand out prominently to act as barriers to economic growth and development. Traditionally, the Mizos' means of making a living was primarily agrarian and it was adequate for providing sustenance to small self-contained villages, which were run under a chief, but the need to continue to rely on agriculture as the mainstay of Mizo economy even in the 1980s, 1990s, and in the 21st century throws up a number of challenges. Apparently, the geography of Mizoram, which is incredibly mountainous, makes it impossible for large scale production of any kind of agricultural and horticultural crops that may be utilized for generating revenues. Nevertheless, where there appears to be opportunity for tapping into the benefits of a particular type of agricultural or horticultural product, the noticeable absence of policy- and marketing-related support system has led to the loss of faith in the incumbent governments of the past and present by the farming community. The same physical topography and high annual rainfalls in the region further generate transportation, communication, and networking related challenges. A majority of the road networks within the state are very poorly maintained making it largely unviable for any kind of economic activity. "The state is very much landlocked and rather inaccessible" (Lianzela).

However, recent efforts are encouraging as the 'Look East Policy' of the Central Government has begun to make investments in transport related infrastructural development connecting India through Mizoram and other Northeastern states with Myanmar and Bangladesh in an attempt to boost trade relationships. There is also mention of upgrading and widening of the National Highway 54 as one of the major initiatives of this policy and moreover, the complex work of reaching Aizawl by railroad,

despite the mountainous terrain, is on full swing. Other areas of economic growth indicators which appear to depict promising signs are an improvement in power supply and electrification – in the government successfully setting up several mini-hydel projects across the state; consistent growth in the field of higher education as more and more educated and qualified individuals are building up within the state – especially with the establishment of, among others, Mizoram University, ICFAI University, a regional Agricultural University, and most recently a Medical College at Falkawn, Aizawl; the establishment of an airport at Lengpui – allowing time saving connectivity by air to other parts of the country; the elaborate plans and initiatives to boost eco-tourism in the state – looking to tap into a potential key revenue generating industry; the gradual but critical growth of a responsible media – promoting inputs from well-informed and educated media personnel; and so on.

Nevertheless, beyond these positive indicators of economic progress, there is a steady socio-economic problem in the making, highly critical, which is the problem of unemployment amongst the youth. In his article “Nun Dawngdah leh Hlem Hletna” (“Carefree Lives and Corruption”, 2012), Vanneihluanga talks about the issues associated with lack of youth-related employment opportunities in Mizoram. He highlights the absence of the government’s engagement in coming up employment strategies for the present generation that is in tune with the age of modern technology and globalization. Negligence of this nature he feels has driven many young lives on the road to bitter feelings of dejection and hopelessness. He further expresses that there is a lack of well-informed inputs, on the part of the parents and intellectuals alike, towards the realities of the present generation job markets. Many continue to still blindly push their wards down the well-beaten path of civil services and other government jobs which eventually only provide employment to less than one percent of total job seekers in the

state. He continues to stress on the need to find worthwhile engagement for the larger majority of young job aspirants who fail to clinch the prestigious civil services jobs (“Vanneihtluanga” 112). Lack of employment is a major issue that confronts governments around the world. It always forms a significant part of election campaigns and manifestoes which can make or break governments. Within the Mizo context the electorates have not held the government accountable on the question of generation of employment opportunities in a long time. However, times continue to change and apprehensive intellectuals are now breaking their silence over these issues as it is ultimately, directly or indirectly, linked to critical socio-economic indicators that determine quality of life.

Another major challenge that confronts governments world over is the perennial issue of corruption. It is a problem, much like the unemployment issue, it can help win elections or break them. The United Progressive Alliance (UPA) government at the centre led by the Congress lost power in the 2014 Lok Sabha Elections on serious charges of corruption levelled against them by the main opposition Bhartiya Janata Party (BJP). On the other hand, the Congress in the Mizoram State Assembly Elections in the year 2008 won the election by promising the Mizo public that ‘corruption will be uprooted from its very foundations and be completely neutralized’ under their rule. Unfortunately, despite such efforts, corruption doesn’t make its departure that easily. In fact, the Mizo society has become so strongly entwined by the clutches of corrupt and unethical practices that an active involvement from the Church and Church leaders has now become a practice of the day.

Rev. Dr. K. Thanzauva in his book *Zonunmawi* (2012) mentions that the Mizo society is confronted with the problem of corruption and is likely to continue to become a bigger and bigger problem if it remains unrestrained. He provides three reasons for the

active presence of corruption in the Mizo society, namely, the pursuit and love of easy money, the wrongful acquisition of public money for individual gains, and the misuse and mis-management of development-related public finances by incumbent governments and bureaucrats (“Thanzauva” 54-55).

Corruption, it appears as though, finds its place in almost all areas of governmental initiatives. Politicians blame the unethical mindset of the general public which they claim forces them to engage in questionable practices, on the other hand, the public point fingers of accusation on the conduct and misuse of power by incumbent governments. It’s a vicious cycle of a ‘who’s to blame’ game but ultimately it is the Mizo society which is being bitterly consumed from within.

In the Book of the Year 2017, *Savun Kawrfual* (Robe of Leather) written by Lalhmingchhuanga Zongte, a number of instances are depicted that speak of the gravity of the situation. An important area that he covers is one of misuse of power and mis-management of land and property related records. Duplication in resolving land settlement certificates (LSC) giving ownership of a single property to multiple individuals is a commonly recognized and accepted nuisance. He narrates the incident of an acquaintance who decides to procure land in Aizawl, after careful deliberation, pushes aside the option of buying land outside of Mizoram for the fear of being deceived. To his misery, the land that he had purchased for a hefty sum of money turned out to be owned by at least five other people; each one possessing a valid LSC of ownership which were issued under a Revenue Officer who is an acknowledged Elder in a Church. In response to Right to Information (RTI) queries by People’s Representation for Identity of Status Mizoram (PRISM), it has been established that the area of land given out in LSCs is seventy six times the total availability of land in square meters in the state of Mizoram, i.e., total land availability of Mizoram 21,080.000 square kilometres and LSCs issued

covers 16,10,985.660 square kilometres (“Lalhmingchhuanga” 54-55). There are other instances of blatant corruption which penetrates into the very soul of the Mizo society, for instance, an entire floor in the construction of the Out Patient Department (OPD) building of the Civil Hospital at Aizawl apparently goes missing, the poor quality of work in the utilization of maintenance fund of 12 lakhs for a field located at Republic Veng which had to be reworked immediately in the following year in 2012, the pathetic conditions of our roads which do not justify the expenses incurred by incumbent governments towards maintenance, rampant cases of disproportionate wealth and assets amidst government employees and contractors also speak volumes etc. (“Lalhmingchhuanga” 61)

The menace of drugs and alcohol in the contemporary and modern Mizo society is undeniable. Its widespread abuse amongst the adolescents and adults alike has left the socio-economic conditions of the people in a shamble. The Government, the Church and the Young Mizo Association (YMA), the largest Non-Governmental Organization (NGO) in Mizoram, have worked in their own ways over a couple of decades now to tackle problems stemming from these social ills. Drugs has always been recognized to be a hazardous problem in the society, ever since its first recognized and recorded incidence of death in 1984, and opinions have not varied amongst Government agencies, the Church, the YMA, and the general public on incorporating strict measures to tackle its penetrating influence on the youth of Mizoram. However, the views on alcohol have not quite been consistent; one view supports a total prohibition of alcohol in the state while the other favours a regulated sale and consumption of alcohol. These differences of opinion are found amongst the general public, between incumbent governments, the YMA, and the Church and both sides of the arguments have their own set of rationalized logic to back up their claims.

The Mizoram Liquor Total Prohibition Act 1995, which was made effective from the year 1997 to 2015 a period of eighteen years, was largely influenced and supported by the Church. Rev. Chuauthuama, a prominent Church leader made the following statement:

Mizos have a peculiar weakness for alcohol. The days and nights before 1997 were nightmarish. Drunken brawls on the streets were a common sight. Drunken driving led to countless accidents. Alcohol claimed many lives and broke many families, left many women and children destitute. Imposing prohibition was the only answer. Since 1997, things have calmed down and Mizo society is peaceful and harmonious. (Chowdhury)

However, there are many who question the effectiveness of the total ban. Studies have shown that smuggling of liquor, especially of the adulterated kind, thronged the black markets during the ban period. Despite the Government's strong measures, along with the support of the Church and YMA, failed to check the inflow of smuggled alcohol and the supply of local 'Zu' from illegal clandestine local breweries. In the year 2015, the Excise Minister, Government of Mizoram, R. Lalzirliana made the following statements on the occasion of the introduction of the Mizoram Liquor Prohibition and Control Bill 2014.

The State was losing a lot of revenue even as people were drinking liquor smuggled in from (neighbouring) Assam. And this smuggled liquor often used to be adulterated, leading to health problems. Those who weren't able to afford this smuggled liquor had to depend on spurious country liquor that was responsible for many falling ill and deaths as well. So it was better to lift prohibition and regulate sale of alcohol. (Chowdhury)

Traditionally alcohol has played a very important part in the socio-economic life of the Mizo prior to entry of the British and Christianity. In the past ‘Zu’¹ actually was mostly just a partially fermented intoxicating drink but there was also a distilled stronger version of the drink known as ‘Rakzu’ which was also consumed. The importance of ‘Zu’ was observed in a child’s birth for entertaining guests and relatives, marriage too could not be celebrated without it, on the sad occasion of death it was used to drown one’s sorrow with, and no festival on their seasonal calendar could be observed without it (“Malsawma” 120). But the impact of Christianity and the British missionaries categorized consumption of ‘Zu’ as a sin and was labelled un-Christian. Nevertheless, despite, Christianity finding one of the strongest holds amidst the Mizo people, alcohol and its consumption and abuse has never been eradicated from the society. Whether it’s the total prohibition approach or its regulated sale it appears that ‘Zu’ is here to stay with all its mixed reactions.

The battle to weed out drugs from Mizo society is apparently being carried out with a much greater level of consensus amongst all stakeholders than the fight against alcohol. What was first associated with an elite few in the urban set up of Aizawl in the early 1980s, in no time spread to other towns, with such rapid pace, that even the most isolated and far flung villages of Mizoram have not been spared today. Deaths due to drugs per the statistics of the Excise and Narcotics Department, Government of Mizoram dated 28th May 2017 depicts that a single death in the year 1984 grew dramatically to reflect a total of 1428 deaths by 2017. All this happened despite the Government, the Church and YMA being wise to the gravity of the situation. The Government had come down strictly on drugs like Heroin as Mizoram shares its borders with Myanmar which is a part of the smuggling trail of opium related products. Its active operations against

¹ Zu = liquor

smuggling of Heroin in the 1980s led to the new trend of prescriptive drugs abuse in the 1990s, mainly Proxyvon, at the same time, the availability of Heroin was never fully checked. The Church has been actively involved in condemning and creating awareness about the ramifications of drugs abuse and addiction. It has put in tremendous efforts through the various wings of its administration and management of Church affairs to the actively challenge the drug threat. The YMA on its part has taken a more vigorous and aggressive approach in coming down on drug pedlars, smugglers and the sort by vowing to cut the supply from the very sources that they originate from. Under its main initiatives, the YMA has come up with the Supply Reduction Scheme (SRS), which began in the year 2004, and the Central Anti Drugs Squad (CADS), which was launched in the year 2010, to target the supply chains of drug pedlars. With a branch in every locality, it has had very promising results as Central YMA, Aizawl records, dated 28th September 2018, show that by 2010 drugs to the tune of ₹ 1.3 crores was caught and wiped out and the latest records show that it has increased multi-fold to ₹ 4.4 crores as of 10th September, 2018.

Concerns around the drugs problem in Mizoram continues to be approached in a multi-pronged manner and research related studies too have found their place. As such, it can be assumed that drug use and abuse amongst the youth is driven by several factors. Certain studies and surveys have shown that drug abuse occurs in the Mizo society due to the rather unrestricted and liberal use of tobacco related products, especially cigarettes, by the general population which acts as a permissive gateway to marijuana and other drugs; one other study claims that Korean celebrities, whose looks are celebrated by young Mizo girls, has strongly influenced young teenagers to abuse certain drugs to enhance their appearance, in an attempt to look fairer and slimmer; one other survey claims that joblessness is the primary cause for latching on to different kinds of drugs;

yet another study reveals that poor socio-economic conditions bear a great significance on the use and abuse of drugs; and many claim that it all begins with peer pressure and the rampant presence of drug abusers who are found in plenty in most localities of the region.

Whatever the cause may be, the abuse of drugs has created another set of ordeals for the Mizo society in the form of HIV and AIDS. Extensive and rampant use of injectible drugs in the form of Heroin and Proxyvon has led to sharing of syringes and needles amongst drug addicts. The August 2018 Cumulative Report of Mizoram State Aids Control Society (MSACS) on HIV Mode of Transmission, reflects that out of a total of 18,007 detected positive HIV cases 4,500 cases are from infected needles and syringes, which is a significant 27.42%. It claims the position of second highest mode of transmission after the sexual route which is also a matter of severe concern for the Mizo society.

As a people the Mizos' communitarian and collective nature of association both with other Mizos and Non-Mizos is highly egalitarian in nature. And one can come to a fairly well-informed conclusion that such a close-knit traditional community, which was further influenced by Christian principles and a British sense of etiquette, was bound to affectionately uphold a classless society. The Mizos' code of conduct is further defined by 'tlawmngaihna' a concept that reflects the spirit of chivalry in all matters of day-to-day interactions with others. It has often been interpreted to mean incorporation of unselfish, courteous, considerate, courageous, kind, patient etc. behaviour – in a way all positive values of life. "The uniqueness of the Mizo character is sociability and hospitality. A Mizo is easily friendly to anybody he or she contacts" (Malsawma 11). This overall philosophy of civil, courteous and chivalrous approach to life is likely to impact the Mizos conduct in life in innumerable ways. It goes on to reflect in the free

mixing of adolescents, young men and women, in their day-to-day function of life; in matters of marriage – the courting of the opposite sex by young men; a rather non-conservative parenting style; and a relatively liberal and open-minded way of life in general.

Rev. Dr. K. Thanzauva defines the present Mizo society as carrier of a ‘permissive culture’ which reflects very strong elements of the West; highly American in its liberal outlook towards life. He contrasts it with Asian cultures particularly with mainstream Indian culture which is known for being relatively conservative in its outlook. He further highlights that the imitation of the West has led to a significant increase in pre-marital sex amongst the youth and in extension divorces are very common just as they are in the American society (“Thanzauva” 47). Perhaps, there is a certain kind of truth embedded in these observations and certainly fascination and admiration of the West has many times influenced the Mizos behaviour and conduct in a number of ways. “The Mizo society is now more inclined towards Western culture which finds expression in the Mizo’s dresses, music and dance” (Nag 163). Though Nag makes observation of the Mizo society and its inclination for the West in the 1990s the present conditions do not reflect a very different situation. And maybe this predisposition is accentuated by the fact that the Mizos, despite the ongoing healing process, still bear a ‘trust deficit’ with mainstream Indian culture and thereby readily accept the West while shutting out what is Indian.

However, to label the Mizo society as ‘permissive’ may not truly justify the genuine nature of the issue at hand. Every culture goes through a process of change and refinement and the Mizo culture too is gradually finding its ground. On the whole it is learning from its misapplication, perhaps of the traditional values preserved in the concept of ‘tlawmngaihna’, to a complex modern globalized Mizo society of today. Or

perhaps it is in the absence of adequate parenting skills that need to be acquired to create a more stable condition for young children and adolescents to be brought up in. In his article, “Carefree Lives and Corruption” (2012), Vanneihluanga highlights some very critical points, in saying that what was appropriate, in thought and practice, in our traditional cultural values and practices in the past, now have to be adapted and modified due to the change in times. Not to say a complete discarding of our endearing cultural practices but rather a restoration and refinement. At the same time, there are certain things associated with our cultural practices which need to be done away with; such practices we must not hesitate to remove for instance, a superstitious frame of mind (“Vanneihluanga” 110).

The contemporary modern Mizo society is confronted with critical social concerns which have found expression in a number of the discussed works. The impact of the West and Christianity on the life of the Mizos cannot be overlooked. The missionaries not only brought Christianity to the Mizos but education, development and modernity as well. Moreover, the impact of the West continues to be felt in the lifestyle of contemporary young Mizos till today. The bitter era of the ‘disturbed period’ defines a significant part of the nature of relationship between mainstream India and the Mizos. The Indian army’s ruthless tactics in subduing an insurgent tribe continues to haunt the memories of many Mizos. It is somewhat vague and distant for the present generations of young Mizos but strong hostilities are still harboured by the older generations. The impact of the state’s challenging economic conditions is also witnessed in many different areas of the Mizo’s day-to-day life. They are a result of the lack of large scale operations both agriculturally and industrially to generate a self-sufficient revenue for the state, the significant prevalence of corruption in the Mizo community and increasing number of unemployed youths. Another important impact factor is the widespread and extensive

problems of alcohol and drug addictions which further extend into the issues around sex and HIV/AIDS in the contemporary Mizo society. Apart from writers, like Rev. Dr. K.Thanzauva, Lalhmingchhuanga Zongte, and Vanneihluanga, H. Rotluanga too finds motivation from the prevailing social conditions of Mizoram. He is strongly influenced by the resultant societal afflictions of modern day Mizo society; in so much as to be prompted to speak about his inner desire to bring about social reformation as highlighted in his interview in the previous chapter. As such, the following chapter will discuss the significance of morals against the backdrop of the Mizo's Christian faith and the values embedded in 'tlawmngaihna'. It will also explore the presence of satire in the works of Zephyr Drama Club and its relevance from the perspective of morals and social reformation.

CHAPTER 3:
SATIRE, MORALS AND SOCIAL REFORMATION

There can be no denial of the important role that satire plays in criticizing societal ills. Many scholarly works on satire would suggest that by its very essence it focuses on highlighting human and institutional shortcomings, and more often than not, its moral implications are pertinently clear. And that it focuses on revealing failures and holding them up to ridicule and laughter; to correct and change for the better. The use of satire against human wickedness, inefficiencies, absurdities and hypocrisies are found embedded in a state of mind that is critical yet bound by an ethical code of conduct. Man has a conscience making him a moral being that is capable of choosing between one set of actions over another; choices that are governed by underlying principles of right over wrong. When one speaks of right or wrong one is directed towards the implied presence of a set of standardized norms. An individual or institution comes under criticism because it falls short of certain norms which the critic expects to uphold. Moreover, many scholars would argue that critical to any definition of satire is its reformatory nature, a corrective purpose, in the absence of which the primary essence of its existence may be lost. “A literary manner which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved” (Thrall, et al 436). Criticism of society from a moral perspective, especially with the intention to change society for the better, has generated interest in mankind since times of the Greek scholars. In his *Republic*, Plato, the famous Greek philosopher, bitterly disapproved of poets classifying them as mere ‘imitators and deceivers’ and denied them a place in his commonwealth. And even more critical is his observation that he considered them ‘perverters of morality’. These observations continue to stir up debates, even today, on whether Plato’s views are justified or not. However, the stress is on concerns around ethics, on the question of what is right or wrong for society and in that dialogue Plato draws our attention to his keen interest in safeguarding the moral health of his proposed society in

the commonwealth. In our contemporary world where moral standards are constantly being challenged, due to personal, political and professional interests, Dr. Samuel Johnson's criticism of William Shakespeare in the 18th Century in his preface to *The Plays of Shakespeare* may be considered ridiculous. The 'lack of moral purpose' that Shakespeare was questioned for, could easily serve as a vigorous source of moral edification for many by today's standards. But nevertheless, Johnson was concerned with morality in life and literature; and in his assessment of Shakespeare's works he found the moral angle conspicuously missing.

From his writings indeed a system of social duty may be selected, for he that thinks reasonably must think morally; but his precepts and axioms drop casually from him; he makes no just distribution of good or evil, nor is always careful to show in the virtuous a disapproval of the wicked; he carries his persons indifferently through right and wrong and at the close dismisses them without further care and leaves their examples to operate by chance. This fault the barbarity of his age cannot extenuate; for it is always a writer's duty to make the world better, and justice is a virtue independent on time or place. (Wimsatt Jr 33)

Johnson's focus on instruction and edification through a writer's work cannot be overlooked as he apparently places it well above the principle of pleasure through art. He was a man influenced by very strong Christian values and he strongly believed that life and literature are closely interrelated; and that one has a strong bearing on the other. Interestingly, in a study of the Mizo society; the Mizo's Christian disposition cannot be overemphasized either. Christianity impacts the individual and the society in Mizoram at the most fundamental of levels. In simple terms, the Mizo society is a Christian society and is strongly influenced by Christian principles and values; naturally, as a result, the norms that it largely adheres to are those that are upheld by Christian teachings and

leanings. Consequently, the literature of the Mizos reflects sentiments and objects which are heavily governed by the very same religious and extended moral overtones.

One important aspect of Mizo identity is its adoption of and complete identification with Christianity. In fact, the religion is an important tool for incorporation into and exclusion from the Mizo society. (Pachau 5)

One of the very first novels in Mizo, *Lali* (1937) by L. Biakliana, is a Christian love story where the two main characters' firm faith in God helps them successfully fight against the challenges of life. Certain chapters in the novel are titled "God's Way" and "God's Work" making that vivid connection with the Mizo's faith. Another novel written by K.C. Lalvunga *Kros Bulah Chuan* (1957) from its very title depicts a Christian theme, as the Mizo word 'Kros' means 'Cross' in English apparently referring to the cross on which Christ was crucified. The first woman novelist in Mizo, Khawlkungi, is popularly known for writing *Zawlpala Thlan Tlang* (1977). It is another love story with an in depth Christian link to life. Besides the aforementioned works there are countless other works which reflect the Mizos' religious attachments and the subsequent application of Christian teachings to life and society. K.C. Vannghaka points out that "The contemporary traditional novel also clearly highlighted Christianity as an agent of social change and reform" (Vannghaka 21). He speaks of the transitional period when traditional institutions of the Mizos were gradually overcome by Christian practices; the discarding of superstitions and the education of women and its impact in creating an equal society. The period after 1980 gradually begins to reflect the modern period in the development and progress of novels in Mizoram. The modern Mizo novelists show a more complex and realistic approach to the treatment of plot and characters; going beyond a one-sided handling of subject matter and theme; presenting both the pleasant and unpleasant sides of life. However, the underlying religious and moral pitch in a

number of these modern novels is just as undeniable as it is in most of the works preceding the modern period.

In the field of drama, which is even more relevant to the present study, the focus on morality and Christian teachings is even more pronounced. The very origin of drama in Mizoram, as presented by scholars, depicts a foundation not very different from the medieval miracle and mystery plays. These plays were based on themes of Christmas and Christ as the British missionaries wanted to impart Christian teachings to the locals by attracting crowds to such gatherings. The first such recorded annual Christmas celebration where skits were staged amongst variety of other items was in the year 1912. In the year 1965, Lalhmuaka published *Lemchan Bu* (Book of Plays) in which there are six works, out of which, four are written by him and two by others. The predominant theme in this publication is that of Biblical and Christian teachings. The year 1999 witnessed the publication of *Lemchan Thawnthu Thlanchhuah* (Selected Works of Drama) by Khawlkungi and the focus in these works was once again on the Christian sentiments and teachings. Further, there is an obvious attempt to guide and instruct readers on how best to contribute to the well being of the Mizo society.

Besides, the Church the Mizo society is also strongly influenced by the altruistic efforts of the YMA, which was first established in the year 1935 in the form of Young Lushai Association; later changed to its present name. It is managed as a cultural entity with an enormous influence and authority. The whole state of Mizoram comes under its jurisdiction though it is not a statutory body it has branches in every locality. One of the main purposes for its formation is to maintain and perpetuate the 'Mizo culture'. Other than the powerful influence of the Church, the YMA makes its presence felt in enormous ways in upholding the traditional Mizo values embedded in the principles of 'tlawmngaihna'. The spirit of 'tlawmngaihna' endeavours to reach out and help others

and to place the interest of others before one's own interest. Together with the Church, the YMA works to create a classless and tightly bound community which does not make a distinction between various sections of the Mizo society.

The Mizos think of themselves as having been able to retain their faith within traditional pre-Christian structures such that the close-knit, communitarian and largely egalitarian principles of pre-industrial society are continued, with the help of the church as well as voluntary organizations like the Young Mizo Association. (Pachau 16)

However, in reality Christianity and the principles of 'tlawmngaihna' in the Mizo society have been consistently tried and tested by the changing times and conditions. A key challenge has been the transition from a traditional self-sufficient village economy to an administrative system heavily dependent on central financial grants impacted by the state's poor revenue resources. As such a huge majority of the state's financial resources have been accessed and controlled by those closely engaged with the state government's political and administrative machinery. And those who are not privileged enough to be part of this government-based network of beneficiaries can only hope and aspire to better their socio-economic status. Over time, this state of affairs has produced a greater and greater divide between the rich and the poor creating disparity among a people traditionally characterized by a classless close-knit communitarian life of socio-economic equality. To add to the existing problems of the state's underdeveloped economy unemployment has also been on a steady and continuous rise further intensifying the nature of the socio-economic disparity. Perhaps, all this coupled with the impact of modernization and westernization has driven the average Mizo on to the path of corruption, nepotism and materialism very often setting aside Christian values and values associated with the spirit of 'tlawmngaihna'. The conditions have been further

deteriorated by other social issues of rampant alcoholism, drugs abuse, non-conservative attitude towards sex, and increase in HIV/AIDS cases. The never ending ordeal of alcoholism and its associated social problems has been a major challenge for the Mizo society. It is an issue which has brought about both a political and social divide where one side, strongly supported by the Church mandates for a complete and strict prohibition and the other, less conservative, proposes a regulated sale policy. Neither the prohibition nor regulated sale appears to have a genuine impact on improving conditions surrounding alcohol-related societal problems. Accident and death reports due to driving under the influence of alcohol continue to make rounds on news channels and papers. Further still reports of alcohol-related domestic violence also continue to depict the gravity of the situation. Interestingly, the proximity of Mizoram to Myanmar has created another enormous challenge. It has made the illegal supply of Heroin and other narcotics substances a common affair and Mizoram has become one of its more conveniently located markets. Apart from the Myanmar angle, drug addicts have developed the habit of identifying certain prescriptive drugs available in the local pharmacies for their addictive needs. No part of Mizoram has been left unaffected as the culture of drugs abuse and addiction poses a severe threat to peaceful family and community life. Despite the government, Church and YMA's attempts to counter this drugs culture it continues to persist and manifest itself in the form of domestic violence, vehicular accidents, and over-dose related medical emergencies and death cases especially amongst the young population of the Mizo society. Yet another significant problem in the contemporary Mizo society has perhaps been a result of westernization. Indiscriminate imitation of the ways of the white man does not appear to have served the interests of the Mizo community for the best. A number of the practices such as non-conservative parenting styles, fondness for western music, dresses and fashions, liberal and free mixing of

young men and women appear to have found their space in the Mizo society through depictions of popular American culture in Hollywood films. In fact writers like Rev. Dr. K. Thanzauva speak of a 'permissive' attitude having developed in the Mizo society from the widespread acceptance of American attitudes towards life which has not only promoted a receptive attitude towards the culture of alcohol and drugs abuse but also towards pre-marital sex amongst the youth of Mizoram; all this further leading into the well-known threat of the significant rise in HIV/AIDS cases which continues to penetrate the general and common population of present day Mizo society.

The current social conditions have driven Church leaders to actively use the pulpit to drive home some critical social messages about the infirmities that weigh down the Mizo community. Some of these writers and church leaders have published books that critically examine what they label as, a morally degraded Mizo society of today. A couple of the books have already been utilized in the prior chapter to help us gain an insight into the contemporary social conditions of the state. The first of the books is *Zonunmawi* (2012) edited and compiled by Rev. Dr. K.Thanzauva. It is a collection of works, most of which is written by him, and other articles by a number of prominent and concerned citizens like Vanneihluanga, Editor of *Lengzem* magazine, K. Sapdanga, Editor *Vanglaini* newspaper, P.L. Liandinga, social activist of a sort, K.F. Thuamluaia, a college professor, and others. The book's subtitle may be interpreted as 'socio- cultural movement' for a better Mizoram; Rev. Dr. K.Thanzauva and these other writers provide a comprehensive and detailed insight into the various causes behind the issues and challenges that exist in the Mizo society like those of materialism, corruption, drugs, alcoholism etc. And once these problems are highlighted a remedial course of action is suggested for bringing about a potential social reformation. The other book is *Savun Kawrfual* (2017) written by Lalhmingchhuanga Zongte who teaches theology at the

Academy of Integrated Christian Studies (AICS), Aizawl. The popularity of this book is quite evident from the fact that it was chosen as the Book of Year 2017 by the Mizo Academy of Letters (MAL). Lalhmingchhuanga refers to Mizoram as a state that is critically ill and needs a healing touch. He highlights a whole series of problems that the Mizo society is afflicted by. And prominent among these problems are once again those of materialism, corruption, drugs, alcoholism etc.

The reference to social issues associated with drugs and alcoholism are also pointed out by another writer, Lalhruitluanga Chawngte, in his book *Aizawlah Aizawler* (2016). Secular in his leanings, Lalhruitluanga makes observations about the conditions of Aizawl around the year 2015; in one part of the book highlighting that it was a time when alcohol and Heroin was a plenty. And if one strolled out during the nights, one would casually find people drinking on the streets like they were in bars and Heroin was so rampantly available no amount of cash could buy out the supplies. Even a rather brief and cursory look at these works makes itself evident that there are pressing concerns in the contemporary Mizo society which cannot be ignored. And it does not just originate from the Church leaders alone, who it is understood; make it their business to be worried about the moral health of the state. But these worries cut across different sections of the society reflecting in the writings of a whole spectrum of literary figures over a significant period of Mizoram's recent history.

The focus in the aforementioned works are the predominant and conspicuous moral leanings; so evident at times that the morality could become uninterestingly predictable. When the overall tone is one of preaching and imparting ethical instruction without a recognizable artistic element embedded in it; it often fails to penetrate into the heart and soul of the reader or audience. As such, there is a need to mention that satire serves its purpose best when it teaches and entertains simultaneously. Society may be

criticized for its shortcomings with the aim of promoting a principled code of conduct in its members; and many a times such concerns have been built up by intellectuals, religious leaders and literary figures to name a few. But unlike a comprehensive essay or a perceptibly driven moral plot of a novel or a drama, or a sermon preached by a minister, who may all be making the same point, satire amuses the audience or reader due to some of its artistic qualities. There is an artistic pleasure that is experienced by the reader or audience from the witty and humorous use of language. And satire by all means needs to entertain while trying to influence behaviour and conduct.

Interestingly, the plays of Zephyr Drama Club present to the Mizo public a set of works which focus on criticizing societal ills by holding them up to ridicule. They critically examine the sores in the Mizo society with a view to entertain simultaneously. As such, the element of amusement is vital to their works as comedy is what draws the crowds to their performances. H. Lalrotluanga the lead actor, script writer and director of their works is a gifted individual whose comedic talent was discovered during the bi-annual Presbyterian Church Youth Conference in 2002 when he was just 18 years old. He took part in a skit that was staged during the Conference in which the name of his character was “Mapuia”. The popularity of “Mapuia” in that show made a permanent impression in the minds of the public, so much so that, many still are unaware of what his official name is today. H. Rotluanga’s creative and witty scripts are a testimony to his gift for entertaining his audiences by keeping them engaged with heavy doses of laughter. But beyond the humor there is something crucial that inspires H. Rotluanga to write and stage his performances; causes and concerns that may not have an obvious realization in the audiences during their enactments. In an interview H. Rotluanga, was asked the following question “Do you consider your plays primarily to be works of entertainment? Designed to amuse audiences?”

Humor and comedy are very important to me but beneath the laughter I must confess that I have an inner desire of wanting to reform society through these plays. Humor serves a very important purpose in cushioning and disguising the impact of the criticism that I want to direct towards the way we do certain things in our society. People can't, as is obvious, face direct criticism... but with the help of humor one can mock and correct at the same time. It becomes less bitter and more palatable. (Rotluanga, H, Oral Interview. Conducted by Immanuel Lalramenkima, 4 March 2018)

The above extract opens up a very critical window to helping us connect to the main focus of this study which is the presence of satire in the works of Zephyr Drama Club. The contents of the interview clearly reflect one of the fundamental notions that is associated with the concept of satire; the act of criticizing society, its moral implications and link with social reformation. To further expand on the same, a strong relationship between satire and social change may be further expounded by the following statement of Patricia Meyer Spacks:

Satire has traditionally had a public function, and its public orientation remains. Although the satirist may arraign God and the universe...he usually seems to believe – at least to hope – that change is possible. Personal change, in his view, leads to social change; he insists that bad men make bad societies. He shows us ourselves and our world; he demands that we improve both. And he creates a kind of emotion which moves us toward the desire to change. (Quintero 2)

H. Rotluanga himself talks endearingly about his personal aspirations in being concerned about certain undesirable conditions that prevail in the Mizo society. Though he does not discuss these openly in the interview; some of these concerns become self

evident through a study of his scripts and their associated staged enactments. Apparently, the said concerns are related to elements of hypocrisy, corruption, materialism, alcoholism, drugs, sex, HIV and AIDs which liberally affect the morale of contemporary Mizo society.

A closer examination of the three primary works for this study further adds to the long list of social moral concerns that loom large over the Mizo society. H. Rotluanga utilizes the platform of drama very effectively to present societal ills through the performances of Zephyr Drama Club. However, the presence of moral issues alone does not make a work satiric by default. One of the fundamental elements of satiric works is determined by the hypocrisy of an individual in not openly admitting to his flaws or faults. As such, he raises some very valid concerns; making a mockery of individuals that pretend to portray Christian morality and further in also exposing the veiled attempts of upholding Mizo values of ‘tlawmngaihna’; reflecting honesty, courage, generosity, etc.

In the very primary activities of life we pretend to accept one standard; we practice another. This is of course elementary, and this double standard in society is the fundamental source of satire. (Feinberg 24)

The satirist uses individuals as sources for satiric material in two ways: He may select an identifiable person and put him into a satiric work, or he may create characters who reveal human weaknesses in a convincing manner. (Feinberg 30)

In “Hmangaihna Laklawh Euh” (2009), there are several concerns highlighted by the script and its performance. The first is a criticism against the materialistic nature of the Mizo society that governs and influences the choices that individuals make in choosing a partner; in other words, it unveils the hypocrisy behind the way one chooses

one individual over another. It is a well known premise that the social standings of an individual determines eligibility, and more often than not, wealth and possessions are what decide an individual's social position making him or her more or less viable in comparison to others. These are presented quite effectively through the conversations of some of the key characters in the work. The introduction and staging of Rpi²'s character in the play appears to largely reveal to the reader and audience an individual who embodies the quality of an ideal young Mizo woman; polite and pleasant in conversations, more or less reserved in her dealings with others, concern for and engagement in both church and voluntary social activities of the locality and in a way the embodiment of 'tlawmngaihna' in all matters of social interactions. Rpi's response to her friend Teteii when asked what she's been doing lately reflects a dependable attitude towards her family responsibilities as well, "Nimin-ah kan exam zo chiah a. Ka free ve deuh chiah a, mahse tihtur neuh neuh hi ka ngah lutuk a inchnung khurah hian" (*I just finished my exams yesterday. I am a little free now but I have plenty of errands to run at home*) (2.7-8). The same statement may also be interpreted as a reflection of the socio-economic status of her family; clearly she does not belong to a household which can afford hired help. This is the build up of Rpi's image; and one is led to understand that she would choose a male counterpart who reflects a similar frame of mind or be paired up with a young man who perhaps represents the same ideals. When Teteii asks Rpi if she is involved with someone, she responds, "Nei chiah lo a maw" (*Not really*) (2.110) but immediately follows up, "A hming chu Amawia³ a nia khawtlangah leh kohhranah te inhmang deuh mai a nia." (*His name is Amawia and he is very active in Church and social activities of our locality*) (2.113). However, Teteii's input about another suitor Johny begins to affect Rpi, "...an hausa tawp i hria em?" (*They're very very rich do you*

² i = suffix to names denoting female gender

³ a = suffix to names denoting male gender

know?); “an hausak dan chu anmahni hi State Bank of India an ni rinngawt” (*They’re like the SBI Bank*); “a mu-te hi maw pawisaa a ni mai” (*Even while he sleeps he makes money*) (2.193-195). H. Rotluanga amidst what appears to be casual conversations and interactions between friends highlights the hypocrisy of the choices individual’s make for materialistic gains.

In “Engkim Ti Thei” (2017) Mami⁴’s mother has always maintained that she wants for a son-in-law, a man “...Pathian tih mi, zu in lo, kohhrana inhmang nise i ti a...” (*...who fears the Lord God, doesn’t drink, actively participates and engages in Church activities...*) (1.186-191). However, her son notices that whenever a potential suitor, with the above description appears, she subtly turns them away because they are usually not very well to do. In fact she warms up affectionately to the potential success of matching up Mami with a Dr. George, who has shown interest and is planning to come over with an officer friend. She is even open to the idea that even if Mami is matched up with the officer it would still be a very positive outcome. She looks over to her husband and says, “...khawthlang mi hausa Pu ⁵Hruaimawia tute zinga mi ni maw?” (*Isn’t he the grandson of the very wealthy Pu Hruaimawia from the western region?*) (1.177-178). A stereotypical notion one finds in the Mizo society is that those who belong to wealthy families or are holding on to prestigious officer’s posts are generally ungodly, do not engage in Church activities, and are most likely to abuse both alcohol and drugs, if not openly, than in a rather clandestine manner. However at the same time, many who idealize and openly profess to uphold Christian values and the “goodness” embedded in the principles of ‘tlawmngaihna’ fall prey to the enticing power of materialism in reality.

⁴ Mami = nick name given to girls/young women; usually to show affection towards a daughter. Mama is for boys/young men

⁵ Pu = the Mizo equivalent of the title “Mr.” prefixed to a name

“Dissimulation comes from man’s pretense that he is always motivated by the ideal, the moral, the good, never by the actual, the immoral and the evil.” (Feinberg 23)

In “Sum of Money” (2011), another form of hypocrisy that comes under acute criticism is one of professed Christianity by church elders which is juxtaposed with their dealings in day-to-day and occupational lives. A church leader or elder is expected to closely observe and follow Christian ethics; however it is often observed that they fail to live up to the expectations of the Church and Christian faith. H. Rotluanga mocks the character of Pu Thanglianhrimhrima⁶ who appears to be a staunch believer but in the hope of bettering his family’s social position succumbs to the desire for money. Initially, Pu Thanglianhrimhrima puts up a stiff resistance against Pu Vuanrenga, the contractor, who offers him twenty lakhs, if a completion certificate is granted to him. On being asked if the said work is completed Pu Vuanrenga responds not yet but it will be done soon. Pu Thanglianhrimhrima is highly reluctant and says, “...a Pathian thu lem loin ka hria...khatiang kha ka duh lem lo...” (*...I don’t think I can do this for you. It is against the word of God...*) (3.71-72) Eventually, Pu Vuanrenga⁷ uses all sorts of tactics to convince Pu Thanglianhrimhrima and makes him believe that it is not at all wrong or unethical; and that it is just a small reward for his troubles. H. Rotluanga uses this work to point out the hypocrisy of even Church elders and those who claim close association with the church and its activities. In a way, he unveils covert deals that even church elders are willing to indulge in for monetary gains; compromising on values of Christianity.

As such, the main concerns in “Sum of Money” (2011) are apparently materialism and corruption. Materialism and corruption here are highlighted largely in

⁶ Thanglianhrimhrima = the name literally means one who grows bigger and bigger. Befitting a name for him as his wealth multiplies so does his name and position in society.

⁷ Vuanrenga = the name literally means to grasp on to something firmly; not letting go. Just as the love of money holds on to one with unrelenting grip.

terms of human weaknesses and inefficiencies. It is rather interesting that in a society that has traditionally endeavoured to keep up an egalitarian community, motivated by values of the Church and YMA, today has significant rich and poor divides. Apparently, the traditional Mizo village, which was self sufficient, was an agricultural community with the majority of villagers belonging to the same working class. In due time, Christianization brought in education and development, employment opportunities other than farming – differing in earning capacities, and as result the traditional notions of a classless society gradually disappeared. As such this work examines the common man's life in the Mizo society that is consistently losing its ground to the corrupting power of money. The criticism against materialism is highly pronounced in this work and it is captured very well in the lines of the main character Pu Thanglianhrimhrima's wife Pi⁸ Thani who emphatically responds to her husband, "A hlim theih lo a nih hi sum neih lo chuan!" (*Without money there is no happiness*) (3.12). Interestingly, this statement is motivated by Thani's interaction with their immediate neighbour's wife who has just about everything that money can buy. The neighbour's wife continues to rant about how she is planning to go abroad just to shop for clothes and how she plans to send their simple house maid outside the state for education. She then questions Pi Thani by highlighting that Pu Thanglianhrimhrima has the same job, with the same profile and pay as her husband, so why shouldn't she be enjoying the same benefits. To this Thani responds, "...In pa-te chu inchhungkhur a ngaihtuah a, nupui fanau, sum lak luh dan a thiam a lawm. Kan pa ve chu Pathian thu hi a sawi durh durh a...Kan rethei em em rinngawt a ni hi hei." (*Your husband cares about the family and is well versed with the process of 'drawing in money'. My husband on the other hand just preaches the word of God at the Church and as a result we have to live in abject poverty*) (2.72-74). The

⁸ Pi = the Mizo equivalent of the title "Mrs." Prefixed to a name

neighbour's wife responds by continuing to stress on how in the present times, things have changed and people no longer hold on to mindsets of the past. She says, "...Bakah tun ang laia chuan hlawh ringawt hian awmzia a nei tawh lo. Tu mah hian an indaih tawh lo." (*No one calls it siphoning off of money anymore, it's not corruption, they just call it a bonus now..... no family can manage on their salary alone*) (2.75-83). H. Rotluanga, highlights the prevalence of such a frame of mind that no longer considers acts of corruption as wrong, illegal and unacceptable in the contemporary Mizo society. Pi Thani's dissatisfaction is further aggravated by certain other conditions that surround her life. Her son's constant mention of the neighbour's son Johny also is matter of great displeasure. Johny is sent to Bangalore for education, Johny has a computer, Johny is dressed well and Johny's overall existence basically projects an aura of extraordinary affluence. Through all this H. Rotluanga makes a very effective presentation of the moral dilemmas in relation to the ever growing menace of materialism and corruption that confront and challenge the contemporary Mizo society.

A related matter of concern with materialism and corruption in the Mizo community is one of nepotism found in "Sum of Money" (2011). As prevalent in any given group of people across the world undue favours are often alleged to be extended to those who are family and close associates. Such preferential treatments often find a complex existence within the Mizo context as the Mizos are highly communitarian in nature, very often, creating social obligations in the fulfilment and execution of official responsibilities. In this work, the shady contractor, Pu Vuanrenga, introduces himself by saying, "Min hria em? Vuanrenga kha ka nia...dik tak chuan chhungkat kan nia" (*Do you know me...I am Vuanrenga... actually we are related*) (3.35) establishes the advantages of being related in some way or the other to drive a favourable outcome. In a way, it reflects a certain frame of mind, which attempts to cash in on a binding favour when

relationship to someone is established. But when Pu Thanglianhrimhrima contradicts all his inputs to establish a link of kinship, he resorts to a connection, which would probably be impossible to refute, no matter how weak in association, “Ui sorry. Aganwadi-ah kan senior i ni tak e.” (*Oh sorry you were my senior at the Aganwadi*) (3.41). Preferential treatment to one, who is related to an individual holding a position of authority, perhaps traditionally, was not considered by the society at large as an abuse of power. It was often interpreted as an extension of help or aid provided to a brother or sister, a mother or father, or any other form of kinship or relationship in times of need. In fact the principles of ‘tlawmngaihna’ and Christian morals often treat acts of kindness as favourable and acceptable; until questions and notions about fairness and nepotism began to arise in the minds of the public. And over time such acts of personal favours have been largely looked upon with contempt and perhaps have now been equated with acts of corruption; and as a result have largely been rendered unacceptable. H. Rotluanga utilizes this work to mock the use of family ties to unethically drive personal gains in the Mizo community. It delves into the complex social structure that makes an obligation to family and other forms of tie ups to give and receive favours. A man from the village of ‘Khawleu’ plans to approach Pu Thanglianhrimhrima because of their common association with the same village. However, when he lands up at Pu Thanglianhrimhrima’s house, he first confronts Pi Thani the wife, who asks him, “Lo lut rawh. Lo lut rawh u. Lo thu rawh u. Awi ka va hre lo che u ve.” (*Come in, come in, sit down, I apologize but I don’t seem to know you both?*) To which he responds, “Min hre lo mawh? Mai maia in pa-te nen hian khaw khat chhuak a lawm kan nih” (*You don’t know me? What nonsense! Your husband and I originate from the same village*). Pi Thani immediately fires back another question, “Eng khua?” (*What village is that?*) “Khawleu” (*Khawleu*) responds the man. “Chhungkhat

ami in nih? ...A nih thian tha?” (*Are you relative or a good friend?*) asks Pi Thani. (4.16-25)

In “Hmangaihna Laklawh Euh” (2009), another concern is with respect to a rather liberalized and westernized concept of dating; leading to a casual attitude towards pre-marital sex and further into the grave and prevalent issue of HIV and AIDS in Mizoram. Rpi’s decision to join Johny and his friends at his party is perhaps the best example of how western notions of dating and partying are now seemingly a trend in urban Mizoram. In such parties and beyond, sex between consenting individuals appears to have gained an acceptance. H. Rotluanga keeps us entertained and laughing throughout the course of the play but at the end a very serious social message is driven across. The most unlikely of character, Amawia, reveals the secret of the sexually transmitted disease that Johny and his friends are afflicted with. When Amawia proposes to Rpi she responds reluctantly, “Amawi, i mi hmangaihna a chuan ka lawm a mahse...min kal san zawk mai...” (*Amawi, I am grateful for your love but please leave me and let me be*) (7.42-43). One may find it quite ironical that Christianity teaches one to be highly conservative and the West, where Mizoram received the Christian faith from, today reflects certain forms of behaviour and conduct in society that appear to be least conservative. Nevertheless, the West has been a role model for many Mizos for a number of years now, picking up ways which reveal at times significant departure from Christian values. The reverence for Christianity has in a way translated into an open and gullible acceptance of western culture in a rather uninhibited manner. These may be especially prominent in relation to the popular and non-conservative culture found in western music, fashion and film industries which are today so conveniently accessible through television and the internet. H. Rotluanga reveals through this work a significant truth

embedded within notions of Mizo admiration of the West; ridiculing blind forms of acceptance and imitation of other cultures.

Another area of related satirical moral concern to the above, in “Hmangaihna Laklawh Euh” (2009), is the announcement over the local information center of the death of a young adolescent woman who is only twenty one years old. “Information center atangin, khawtlang ipuite hriattur chhiat tawh thu kan han puang ang e...Nula⁹ Lalrinthari, kum 21, Pu Chhuanthanga fanu chu tun lawk khan a thi a. Khawtlang mipui te kan in hriattir a ni.” (*This is for information to all in the locality – Lalrinthari, twenty one years old, daughter of Pu Chhuanthanga has just passed away*) (4.69-71). Over the past couple of decades Mizoram has witnessed a number of challenges in relation to untimely deaths of young men and women, which is strongly believed to be, due to rampant alcohol and drugs abuse, overdose cases and deaths due to complications resulting from HIV cases. Deaths may occur at any time or within any age group, however, when the frequency of deaths amongst the youth critically increases in numbers it apparently raises alarms. One may miss out on the significance of the announcement amidst the rather loud and boisterous din of conversations; but Johnny’s first contact with Rpi and the death of a young woman, just twenty one years old, sends a very important social message. In a way Johnny is symbolic of death, which he eventually forces upon the innocent Rpi, in the form of the dreaded HIV. H. Rotluanga draws the attention of the reader and audience to the absurdity of the rising number of deaths in the young population of the Mizo community. He makes it apparent that there is something not quite right in the system that is creating this astoundingly bizarre death rate amongst the youth.

⁹ Nula = is a term used to refer to a young unmarried woman

The social issues in relation to alcohol and drugs addiction evidently prove to be a major concern in the Mizo society. Its negative impact and influence is felt throughout the family and community life. It disrupts the peace of the community as a number of drugs and alcohol related cases constantly weigh down the life of the Mizos. In “Hmangaihna Laklawh Euh” (2009), Bawiha¹⁰ returns home awfully late at night. His father enquires about his whereabouts and when he finally returns he comes home under the influence of alcohol quite drunk. The father questions him, “Zu i in a law? I rim chu!” (*By your smell have you been drinking? You have right!*) (5.42). Bawiha denies it over and over again while hardly being able to stand up straight. In fact, as his father reprimands and sends him over to his room he shows signs of being highly intoxicated as he turns and says to his father “Thianpa ka ruih hi ka pa’n a hriat veih chuan i hria em...” (*My friend don’t you tell my father about my being drunk.....*) (2.65). In “Engkim Ti Thei” (2017) Pu Zorama’s young driver returns home after having been involved in a minor accident as reported by him. He tells Pu Zorama that he had slightly bumped into a child and it was nothing serious but a crowd had got wild over him and wrecked the vehicle. And when the angry crowd asked if he had been drinking he answered in the negative but since they continued to pressurize him he admitted to having been drunk. At this point Pu Zorama comments that it was incredibly stupid of him to admit to drinking when in fact he had not. The driver then responds, “Keini driver then khat hi chu ka in miah lo kan ti pawh hian tlem hi chu kan lo in sek zela” (*We drivers even when we say we haven’t taken any drinks in actuality we always take at least a little*) (*Engkim Ti Thei DVD*). In “Sum of Money” (2011) Pu Thanglianhrimhrima and Pi Thani becoming wealthy gradually lose control over their son Tutua. Tutua now has the money to squander and he is often found to be in bad company; getting high on both drugs and

¹⁰ Bawiha = a nick name given to boys/young men usually by parents to denote affection. Bawihi is for girls/young women

alcohol. He is frequently reprimanded and even physically beaten by YMA leaders who find him to be disrupting the peace of the locality due to his addictive behaviour. Pi Thani on hearing about his son's conduct and behaviour from members of their locality is exasperated and says to her husband, "...Pa-a va en teh rilru hah nak lain. Ka chhawn peih lo va en teh" (*Father dear go and check the door I can't think straight and I am just physically and mentally exhausted*) (5.2).

Yet, another matter of satirical observation in "Hmangaihna Laklawh Euh" (2009), subtle but critical, is the mention of how Johny and his friends have stuck together over the years. Johny mentions that they have been together from the very first, "...Bangalore-ah kan awm a, Hyderabad-ah te kan awm a, Delhi-ah te kan kan awm a, chuan Guwahati..." (...*Bangalore, then Hyderabad, then Delhi, then Guwahati...*) (4.96-100) and so on. This trend has been mainly prompted for higher education outside the state of Mizoram. In some cases it is an outside the state experience for certain individuals who cannot stay away from alcohol and drugs at home. The idea is that a responsible attitude may develop in these individuals as a result of their exposure to a different environment. However an independent life very often leads to the continuation of a rather in-disciplined attitude. There are unverified reports, rare in cases, of such individuals changing for the better but the trend has by and large been that they fail to become responsible and become a liability for the city-based Mizo associations; prompting their parents to find newer grounds. Johny and his three friends largely appear to belong to this category of individuals who are social liabilities as a result of their unacceptable behaviour and conduct; forced out of one city, only to find another where their acceptance among local Mizo associations is all well, until the revelation of their true nature. H. Rotluanga once again through this work depicts the absurdity of what the Mizo community is compelled to undergo. It is a well established practice that many

young Mizos would venture out into other parts of India for further education. However, many individuals fail to overcome the challenge of an independent non-chaperoned exposure to a life away from home. H. Rotluanga mocks this trend and in a way, it speaks of the seriousness with which problems related to drug addiction and alcoholism perhaps need to be acknowledged and addressed in the contemporary Mizo society.

D.H. Lawrence had once stated that “The essential function of all art is moral. Not aesthetic, not decorative, not pastime and recreation. But moral” (Austin). The source of morality for the Mizos is largely driven by Christian ideals and the ideals embedded in the principles of ‘tlawmngaihna’. The British Christian missionary highly condemned traditional Mizo practices of drinking ‘Zu’ and labelled it un-Christian; it was declared that anyone who indulged in ‘Zu’ would lose their Christian identity. Consequently, till date ‘Zu’ has been treated by the church as a matter of taboo. Political parties in the state, often influenced by the powerful church and YMA, out of strategic compulsions make liquor prohibition a vital tool for winning over the people’s mandate. Moreover, Christianity and ‘tlawmngaihna’ both profess the need to live an honest life and set some very strict standards for the Mizo society. As such, deviations from these norms attract criticism which results in satiric treatment of alcohol and drugs abuse, corruption, materialism, hypocrisy, nepotism, sex, HIV and AIDS. And the Mizo society has been dealing with these challenges for many decades now and this resonates in the works of Zephyr Drama Club in number of ways. One may, appreciate the selected works for the comedy and fun that it brings to the audience but on a closer examination; there appears to be a strong underlying attempt to bring about social change and reformation in the Mizo society. But this study endeavors to do more than measure societal ills against certain fixed moral norms or standards. It attempts to inquire into certain social issues and challenges that perhaps cannot be clearly determined by merely

posing them against fixed moral stances. Therefore, it engages a questioning attitude towards a number of social and behavioral conducts of the contemporary Mizo society that presents a certain kind of façade that needs to be unveiled.

CHAPTER 4:
HUMOUR AND EXAGGERATION AS TOOLS OF INQUIRY AND PROVOCATION

Humour plays a very important role in the works of Zephyr Drama Club. In fact, more often than not, humour is the central point of attraction and it draws many a crowd to their performances. H. Rotluanga's ability to evoke laughter in his audience is not only established through the works of Zephyr Drama Club but also through his engagement in organizing an annual stand-up comedy talent competition, "Comedian Search" on the television where he is the chief judge. Besides this, there are a number of other regular involvements on the television that display his talent for spoofs, parodies and the likes. When people come across H. Rotluanga on any platform, television or in person, they expect him to come up with something witty and hilarious. As such, H. Rotluanga's personality cannot be considered in isolation from his sense of humour; the two are in a way synonymous for the contemporary Mizo.

What is humour? The Lexico online dictionary describes humour as "the quality of being amusing or comic, especially as expressed in literature or speech" whereas the Collins English Dictionary plainly defines humour as, "the quality of being funny". Man's rational ability to recognize the difference between normal and abnormal plays a very crucial role in identifying with the laughable. In other words, the quality of being funny socially, politically or morally, comes from man's capacity to see the incongruous in people and situations. When intentional, the purpose of humour is fulfilled in a scenario where the pleasure of laughter is provided by the incongruity of character or a situation. In such circumstances, enjoyment or pleasure in itself is the end objective of humour whereas, humour, when associated with satire brings about another level of meaning to the concept. Satire has been defined as a literary manner, "which points up the fundamental incongruity of an action or situation and makes it appear laughable and ridiculous. Mere humour is content with the laughter that incongruity evokes; satire provokes the laugh for the purpose of correcting the aberration." (McNamee, et.al., 381)

Exaggeration is another important feature popularly utilized in literature and a technique that also finds a prominent place in the works of Zephyr Drama Club. In fact, both the use of humour and exaggeration are key elements in H. Rotluanga's scripts. In studying the primary texts, there is evidence of a definite link between humour and the use of exaggeration. Exaggerations on many occasions are utilized by H. Rotluanga to attract the attention of the audience to certain areas of concern by way of emphasis. For instance, in "Hmangaihna Laklawh Euh" (2009) a father's disapproval of his daughter's boyfriend is denoted by the father's plan to set up a mine on their front door the next time he comes around. An arrogant corrupt government official talks about how the bank manager called up to inform him that they didn't know what to do as his bank account was full in "Sum of Money" (2011). The use of exaggerations justifiably results in humour creating a comic effect on the audience but more importantly it acts as a very important tool of emphasis. But what is exaggeration from the perspective of a literary device? The use of exaggeration in literature is known as a hyperbole. A hyperbole is defined as "a literary device wherein the author uses specific words and phrases that exaggerate and overemphasize the basic crux of the statement in order to produce a grander, more noticeable effect. The purpose of hyperbole is to create a larger-than-life effect and overly stress a specific point. Such sentences usually convey an action or sentiment that is generally not practically/ realistically possible or plausible but helps emphasize an emotion." M.H. Abrams defines hyperbole and understatement in the following manner, "the figure of speech, or trope, called hyperbole (Greek for "overshooting") is bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect.....the contrary is understatement (the Greek term is *meiosis*, "lessening"), which deliberately represents something as very much less

in magnitude or importance than it really is, or is ordinarily considered to be. The effect is usually ironic” (Abrams 120).

Irony is a form of incongruity and humour as defined earlier is a result of the recognition of the incongruous between character, situation, and action. In its broadest sense, irony is a literary technique regarded as an incongruity or contrast between what is and what seems to be; in other words, the contrast between reality and appearance. As a result irony can become a very effective means to humour. Though all satire may not be funny, irony particularly in the form of satire, can be a very valuable way to not only approach serious issues such as hypocrisy in religion, society, or government but do so in a humorous and entertaining manner. Both humour and exaggeration may be utilized for the sole purpose of enjoyment and pleasure in literature. This may be also significantly true of the works of Zephyr Drama Club as H. Rotluanga is primarily a comedian who is very fond of humour. In fact, he mentions quite clearly in his interview that he enjoys making people laugh. However, on a closer study of his works, there is undoubtedly a satirical touch to his works of humour which perhaps indicates the strong presence of a reformatory frame of mind which was highlighted in his interview as well.

In the two preceding chapters, the gravity of the social issues prevalent in the Mizo society was highlighted in detail. Issues related to materialism, corruption, drugs abuse, alcohol abuse, sex and HIV/AIDS are made quite prominent, however, there is a risk of becoming pretentious for one who addresses the same, especially if done on a serious note. As such, H. Rotluanga makes an effective use of humour and exaggerations to guise his criticism of the Mizo society; in his own words, “to make it more palatable”. The use of humour and exaggeration in the works of Zephyr Drama Club reflects a certain kind of inquiry; a questioning of human failings in connection with relevant social issues confronting the contemporary Mizo society. Their works create an

important yet an acceptable platform for raising valid questions about the functioning of society in a way that even the Church in Mizoram is incapable of carrying out. The Church often leaves little to the imagination as the preacher bluntly points to and tears down the vices and follies of the individual and society in a highly emotional and volatile environment; highlighting the shortcomings literally. And many a times the fulfilment of moral and Christian obligations as a duty of a pious Christian believer is imposed on members more as a rule than a matter of choice. In the past, satire too functioned from this very fixed point of view, where clear standards were set and the satirist was to draw the lines between what was right and what was wrong.

The business of the satirist is to insist on the sharp differences between vice and virtue, between good and bad, between what man *is* and what he *ought to be*. To make those differences especially clear, the satirist has to exaggerate or simplify, to paint with a bold brush.... (Griffin 36)

As such, under the old approach, the work of the satirist was to make contact with the known. The accumulated wisdom of the past would be expected to reveal its nature by order when demanded. It was concerned primarily with the transfer of existing knowledge. But a different approach was upheld by Bakhtin's work on the Menippean tradition which focuses on inquiry rather than a simple straightforward acceptance of a given truth. In his view, a Menippean satire represents "the adventures of an idea or a truth in the world." Therefore, from the perspective of the new approach it is "the process of discovering what has been hitherto unknown." (Griffin 43) The satirist does not work from a predetermined moral position but rather allows his audience to come to a conclusion of their own after due inputs, and moreover, "...the satirist writes in order to discover, to explore, to survey to attempt to clarify" (Griffin 38).

Though H. Rotluanga's works on several occasions display characteristics of the model that seeks to make moral questions a clear black or white scenario, his art as a comedian allows him to exercise and pursue the spirit of inquiry a lot more conveniently than his contemporaries from the Church. His talent for humour serves the audience with more complex and innovative ways to observe, feel, and experience a moral dilemma. In a way it allows the audience to engage and interact with the questionable realities of the Mizo society and not blindly accept what appears to be. It is very easy for one to take things for granted; especially when one is repeatedly confronted and surrounded by certain practices in life, their consistent occurrence makes it appear 'normal'. It may be a questionable 'normal' but it is a 'normal' nevertheless for a community under its day-to-day functioning. This may be shouted down by Church leaders explicitly by laying emphasis on moral standards of the Bible that must be conformed to; referring to passages of Biblical relevance. However, it is highly unlikely to succeed in unravelling the complexities that are layered in the realities of certain societal ills which are often conveniently embedded in the supposed 'normal' of the contemporary Mizo society. The Mizo public is not ignorant of Christian values and moral standards; they do not need to be literally informed or reminded all the time. On the contrary, there is a need to interact with the said values and standards in the multifaceted realities of the Mizo's societal existence to better comprehend and manage the subtle complexities. This is best taken forward by a temperament of inquiry, asking relevant questions about the contemporary Mizo society's accepted standards of 'normal'.

Like other arts, the best satire is concerned with the nature of reality.....which emphasize what is real, satire emphasizes on what *seems* to be real but is not. It ridicules man's naive acceptance of individuals and institutions at face value.

(Feinberg 3)

To enforce awareness of difficulty, ...coaxing rigid minds out of their reliance on scholastic formulae, and persuading them to welcome complexity in a spirit of witty and liberal inquiry. (Duncan 23)

Zephyr Drama Club in their staged performances bring to light the very spirit of inquiry that is discussed above. It allows relevant and critical questions about what appears to be real to be set loose amidst the audience. H. Rotluanga's script engages everyone to reflect on the possibility of the accepted 'normal' as not being quite as straightforward as it seems. And all this is achieved through the deft and clever use of humour in his works. The questions are raised amidst moments of laughter and entertainment and not on a solemn and grave note of inquiry. The characters, conditions, situations, and witty lines all lend to the inquiry and moreover provoke the audience into a frame of mind that is critically thoughtful. In other words, when one questions the existing order perhaps one of the most effective way is through provocation; because things have become so statically ingrained in the system one often needs to shake things up a little. The audience generally need a line, situation, or character which contradicts our existing standards of 'normal' to be compelled to re-thinking about its significance and relevance.

Paulson in his work *The Fictions of Satire* (1967) speaks about Lucian's inputs in describing the use of provocation, "to discomfit his reader, shake up his cherished values, and disrupt his orthodoxy" (48). According to another view, mentioned in the same book, Lucian wrote with the purpose, "to unmasque Characters, to disrobe counterfeit Virtue and attack common Opinions and Pre-posessions" (50). In a way provocation can be understood as a means to unsettle the 'settled', disorder the 'ordered', and unveil the 'veiled' all to taunt people into thinking about their existing notions of 'normal'. One of the more popular readings of Juvenal's *Satire 3* is done by Anderson where we find the

line, “Rome is no longer Rome”. This line clearly taunts and provokes the reader to ponder on what the meaning to such a paradoxical statement can possibly mean. It obviously leads to an inquiry into why Rome cannot be Rome any longer; a rather unsettling piece of information for the reader. Why is Rome no longer Rome when all seems to be well? Have the characteristics associated with what is known about Rome all been altered? What has changed? Is there something about Rome’s condition that remains veiled? In this case, “Rome is no longer Rome” because the virtues that characterized the idea of Rome are no longer relevant, and with Umbricius leaving, the last true Roman has departed. Umbricius has departed because there is no longer room for honest men in Rome, only liars and paupers. The only way to earn patronage of great men in Rome is only through extortions. That Greeks and Syrians are taking over the jobs of native Romans because they are willing to lie and cheat or do whatever it takes.

A similar argument may be made in the Mizo context with respect to the notions of ‘tlawmngaihna’¹¹. As highlighted earlier, the Mizos’ code of conduct is defined by ‘tlawmngaihna’ a concept that reflects the spirit of chivalry in all matters of day-to-day interactions with others. It has often been interpreted to mean incorporation of unselfish, courteous, considerate, courageous, kind, patient etc. behaviour. Of late there is enormous emphasis on how ‘tlawmngaihna’ lacks ‘tlawmna nun’; meaning today’s ‘tlawmngaihna’ no longer exhibits an attitude of ‘selflessness’ and a ‘sacrificial behaviour’ that places the interest of others before one’s own. To say that the ‘tlawmngaihna’ does not have ‘tlawmna nun’ is as good as saying ‘tlawmngaihna is dead’¹². This is a very provocative statement about a highly cherished and noble form of practice that every Mizo is proud of. If “tlawmngaihna is dead” what has killed it? Even

¹¹ Though ‘tlawmngaihna’ is still very much a part of the social life it has undergone a process of dilution due to the modernization of the Mizo society.

today, the Mizo still speaks about the nobility enshrined in it and displays great pride in its ownership. To any Mizo, the question, what is special about the Mizo way of life is answered with great spontaneity, 'tlawmngaihna'. When Mizos act as hosts to visitors from outside, including those from abroad, the Mizo hospitality to make guests feel comfortable and well treated is legendary for its service backed up by the spirit of 'tlawmngaihna'. Therefore, a statement of its death will be shocking to say the least. A collection of random discussions around the cause behind the deteriorating conditions of 'tlawmngaihna' in Mizoram often reflect the following: increasing materialism, divide between rich and poor, divide between urban and rural, increasing concern for one self and one's family etc. Whatever the reason may be the important thing to note is that inquiry and provocation work together to raise some very relevant but uncomfortable questions about the conditions that surround and influence a people.

H. Rotluanga makes a very subtle yet intelligent use of humour and exaggerations to tackle some significant issues surrounding the life of the contemporary Mizo. The Mizo today is living in a globalized multimedia dominated world where information and news flows effortlessly from one corner of the world to another at the blink of an eye. The notions of 'good' and 'bad', 'right' and 'wrong', 'proper' and 'improper', and 'normal' and 'abnormal' are trying to fight for their respective places with tremendous difficulty as the line between these binaries are becoming more and more blurred. There is an overlapping of these concepts; normal for some people is not quite normal for others, what is good for some is bad for others, and so on. Amidst all this the reality of the contemporary Mizo is often buried under multiple layers of both external and internal cultural influences; creating a cocktail of practices and values that come under the microscopic treatment of Zephyr's humour.

One of the most sacred spaces for the Mizo is Christianity. H. Rotluanga inquires into the notion of the Mizo's Christian identity which a Mizo vows to stand by no matter what. The significance of Christianity for the Mizo may be further illustrated from the fact that in every city, town, or locality the best place and space is allotted to the Church; most often the Church building is the best piece of construction in any given locality of the state. Such is the religious fervour of the Mizos that every aspect of their lives is deeply affected and influenced by Christianity. The numbers of Church related activities that dominate the life of every average Mizo is quite staggering. Apart from Sunday morning services there are some services or the other almost every night of the week. Moreover, even adults and the elderly sincerely attend Sunday school classes every Sunday for which annual exams are conducted and prizes distributed. However, in "Sum of Money" (2011) H. Rotluanga taunts and provokes us by asking questions about the Mizos' faith and contrasts it with certain other realities that depict behaviour governed by various un-Christian values. In the scene, where Pu Thanglianhrimhrima a devout Christian, who the wife Pi Thani describes as always preaching the word of God enthusiastically, has disappointed Pi Thani because he fails to meet some needs which are beyond their monthly financial reach. Pu Thanglianhrimhrima's honest Christian values are put to a severe test as the neighbour's wife whose husband works the same job, is capable of maintaining a high profile and extravagant life. Unaware of Pi Thani's disagreeable state of mind, Pu Thanglianhrimhrima comes in humming and singing "Thanglianhrimhrima chu Halleluia ti leh Hnenah chu Lalpa ta a ni ti pahin arawn lut a!" (*Thanglianhrimhrima enters the house exclaiming "Halleluia! Victory belongs to the Lord God!"*) (3.1-2). All this further annoys Pi Thani, who turns completely away from him showing her back to her husband. On seeing the dejection of his wife, he questions his wife's conduct and follows up by saying "Ngati nge Nu-i lehlam i hawi a. Pathian a

lo kal le dawn! Lalpa a lokal leh dawn!” (*The Lord God is coming again! God is coming back again! Why have you turned your back to me?*) (3.3-4) To all this Pi Thani responds by saying a number of times, “A hlim thei lo a nih hi sum neih lo chuan!” (*There can be no happiness without money!*) (3.7). The humour here is apparently clear in the contrast between the husband and wife’s attitude towards life. The husband’s joy in life originates from his blissful association with the word of God, however, the wife’s concerns depict a materialistic touch. Eventually he is pressurized into giving in and forced to set aside his principles and position in the Church to make way for unethical means to support an extravagant life. Before he succumbs, the test comes in the form of an under-the-table deal from Pu Vuanrenga, a contractor, who is looking for easy money by way of a bribe. When Pu Vuanrenga understands that Pu Thanglianhrima is adamant and is unwilling go against the word of God, he resorts to the manipulative use of Biblical examples. Pu Vuanrenga says, “Eh, i mi chhan dan chu ka duhzawng tak i ni a....Hetiang mi hi Zoram hian sorkar hnathawka ka mamawh a ni. A Pathian thu lo kan tih takah chuan, ngawi teh Pathian hianin cheng 500 te cheng 1000 te hi arawn pe dawn reng reng lo che u maw...chuvang chuanin Mosia hunlai ang khan arawn pe thei lo che u a ni. Tunah chuanin kei mahni mi hniam te te atanga malsawmna i hmuh te pawh kha a ni ve thei mai lawm ni.....Eiruk a ni lo lawman a ni lawman.....” (*I like the way you responded to me....Mizoram needs people like you to work in the government. But are you really going against the word of God by accepting my offer. God is not personally going to hand over notes of 500 and 1000 rupees in the same way as he personally provided aid to the Israelites during the times of Moses. In the present times it’s through humble servants like us that God chooses to work through....It’s just a small reward for your troubles; consider it a blessing from God*) (3.91-98). Pi Thani who is also listening in to all the verbal exchanges between Pu Vuanrenga and her husband quickly interjects,

“Nia,.....eiruk a ni lo chuan engnge a sual na” (*It should be alright if it’s not corruption.*) (3.99) Pu Thanglianhrimhrima cautions his wife, “Chutiang chuan lo tawng teh suh...” (*Don’t you go about speaking in that language of consent to such an act!*) (3.100) But she brushes aside her husband’s remark and responds, “Ngawi teh ngawi teh kan tanpui zawk a ni lo maw? Mi tanpui theiah kan din hi a ni lawm ni Pathianin a duh!” (*Wait, wait, will we not be helping this man! Isn’t that what God wants us to do? To help other people!*) (3.101-102)

The above extracts from the text clearly highlight how Zephyr through the manipulative treatment of Christian values, humours the audience, taunts and provokes one into thinking about certain realities of the contemporary Mizo society. The positive Christian values of helping others and receiving blessings are distorted and utilized in the drama to a situation where acceptance of a bribe is labelled a ‘blessing’ and by accepting the bribe one is ‘helping’ a person who is in need of help. It is a rather unsettling experience to witness a situation where bribery is legitimized by the very word of God that shuns such practices. Zephyr attempts to reveal to the reader or audience how compromises are made in the actual day-to-day practice of Christianity in the modern Mizo society.

In “Engkim Ti Thei” (2017) Pu Zorama and Pi Mary’s daughter Mami steps out into the living room where the rest of the family is seated. She is dressed up in a brand new dress very tight and figure hugging and gets plenty of compliments from her parents who praise her for her beauty and looks. In no time, she says, “Pa music video siam ve a duh e” (*Father, I want to get a music video shot for myself.*) (1.244-245) Immediately the response from her brother Ramthangliana is “Kawrthar neih vanga music video siam tum ringawt te chu. Zai hi i talent a nih leh nih lote ngaihtuah ve la” (*Don’t get all excited about getting a music video shot just because you have a new dress. It’s about talent, see*

if you have got the talent or not) (1.246-247). The father retorts back and asks Ramthangliana to shut up and not mess things up and says to Mami, “Khawl a tha tawh alawm, studio atangin zaithiamah an chhuah mai dawn lawm” (*Not to worry, there are advanced studio devices which will cover and make up for the talent.*) (1.252-254). Though the father defends the daughter’s music video project one is compelled to think about, in a spirit of inquiry, under what circumstances are music videos made in the contemporary Mizo society. To add to all this there is a key intervention made by Mami’s mother when there is mention of singing a love song. “Love song sak te chu a tha dawn mi?” (*Would it really be smart to sing a love song?*) (1.259). It compels one to think about the other option of a gospel song being the smarter option. It highlights the stereotypical notion that if one sings a gospel song it finds greater acceptance and appeal amidst the general populace. The gospel tag it is suggested can potentially work wonders, perhaps even to the point of overlooking the absence of talent and infatuation over fashion; revealing designer wears which are considered highly inappropriate for spiritually motivated Christian song. Zephyr effectively inquires into this very stereotype that the veneer of Christianity is shockingly utilized to promote prospective talents in the music industry some of whom may be seriously questioned for the lack of talent.

Land disputes in the contemporary Mizo society occupy a prominent place not only in the sermons of Church leaders but also in the works of Zephyr Drama Club. Pu Zorama in “Engkim Ti Thei” (2017) is a fairly wealthy man who possesses quite a number of propertied land under his name. There are a number of references from various other characters about the wealth associated with his rich possession of lands. At one point Pu Mawia tells Mary that he came to see Pu Zorama about a plot of land. To which Mary responds, “E khai...inhmun chu kan nei ve nual tawh kan lei duh pawh ka ring lo...” (*We have quite of number of plots, I don’t think we will be interested in buying*

any more plots) (1.100-101). H. Rotluanga uses humour and exaggeration to highlight the reality of the concerns around land disputes and how widespread the issue really is. As mentioned in an earlier chapter, even Church elders and other Church leaders are not exempted from the controversies surrounding land disputes. In fact, even Pu Zorama in the above mentioned work is closely associated with the Church leadership but still is clearly in possession of enormous amount of land under what appears to be some uncertain and suspicious circumstances. Despite his own questionable circumstances, Pu Mawia, a close acquaintance, comes over to him and vehemently explains how injustice was being met out on him. He relates the incident of how a neighbour had constructed a concrete pillar right in front of his main door forcing him to wriggle in and out of his own house. The exaggeration is evident in the fact that when one encroaches another's property it is usually done on the boundary lines. In this scenario the degree of encroachment is magnified to such an extent that it is virtually impossible to carry out as it is stated. The statement in itself presents a ridiculous image which taunts and provokes one to think critically about the nature of problem at hand. Pu Zorama listens fervently and joins Pu Mawia in his anguished cry for justice. Laughable as it might be to have someone claiming their property and constructing a pillar right in front of another's main door, it certainly provokes one to become sensitized about the perennial issues surrounding land disputes in the Mizo community.

In the previous chapter, there has been discussion around the critical issue of the young population of the Mizo society heading to the grave in alarming numbers. In any given community across the world, the youth are considered to be most potent work force and are often labelled the face of the future. In Mizoram a couple of generations of the population has been overwhelmed by the influence of alcohol and drugs addiction and HIV/AIDS which has in turn led to the distressing and untimely deaths of the youth.

The Mizo culture's transition from the tribal to the modern is closely associated with its link to the West. The Christian missionaries were considered to be only next to God himself as they came into contact with the tribal Mizo community. As such, apart from Christianity the white man's influence was witnessed in a number of cultural practices, through television and other media, which were fondly accepted by several generations of Mizos. This acceptance was found in the way in which people dressed and in the field of music; both these areas depicted a strong affiliation to the western sense of fashion and western music. The attachment to the ways of the West was further heightened by the period of 'disturbance' and the fight for independence from the Indian union as there was an enormous amount of resentment generated by the acts of the Indian army. The culture of West also brought the influence of Western rock music to Mizoram which came with the culture of alcohol and drugs and a liberal attitude towards pre-marital sex. The West was a role model no matter what and everything that was western in a way was legitimized by the association of the white man who brought in Christianity and development to the land of the Mizos. Such non-discriminatory forms of thinking are perhaps what led to social issues like alcohol and drugs abuse and spread of HIV/AIDS becoming a major crisis for the contemporary Mizo society. The social problems associated with alcohol and drugs addiction is very wide spread and ill at ease. In the opening scene of "Hmangaihna Laklawh Euh" (2009), the father of Bawiha is disgusted with his son who has not returned from the errand to buy potatoes. The father is talking to himself and saying, "Khawiang maw a'n rawn tawi khaw muan leh dawn ni? He pa tirh hi chu a man hla lo khawp mai...Han tir hlek ila a rawn haw har em em reng rinngawt." (*What has delayed this boy again? It's really not worth it to send him on an errand! Every time you send him out on an errand he always comes home extremely late!*) (1.1-3) Finally when Bawiha returns the father questions him about the potatoes as

he apparently has returned empty handed. Bawiha reaches for his pocket and takes out a single potato and shows it to his father. The father shouts with great revulsion, “Hemi alu pum khat hi maw?” (*Is this it! Just one potato!*) (1.37) The constant late returns from errands and the coming home with just ‘one potato’ is evidence to how the young men under the influence of alcohol and drug addiction are absolutely unreliable. The humour and exaggeration associated with the single potato scenario is not only absolutely hilarious but also carries a very provocative message. In another work, Johny in “Sum of Money” (2011) goes to the house of Pu Thanglianhrimhrima with a single cabbage for sale. Going around and selling a single cabbage is not only amusing but it something that no sane person would lower himself to. But desperate times calls for desperate measures and addicts resort to such measures because of their conditions. Besides, depicting the deteriorating state of affairs of Johny’s father’s financial condition after being convicted in corruption case, it is another clear indication of how young alcohol and drug addicts go around selling whatever they can to finance their addictions. In “Hmangaihna Laklawh Euh” (2009), deaths of young men and women, untimely in nature, is highlighted by the announcement made about the young Lalrinthari who is only twenty one years old. In addition, the shocking revelation of Johny and his three friends, who are just adolescents, infected with HIV/AIDS gravely depicts the issue of the youth being weighed down by life threatening illnesses. The viciousness of the cycle is depicted through Rpi’s innocence and ignorance as she is not surprisingly dragged into their unfortunate company.

H. Rotluanga also depicts how Western concepts of dating and partying have found an attachment with the Mizo youth through the same work “Hmangaihna Laklawh Euh” (2009). We are introduced to the characters of Rpi, Amawia and Johny who are the young crowd representing the modern Mizo society in their own respective ways. Rpi

represents a young responsible woman, Amawia represents a young responsible man and Johny a reckless flirt of a young man. Rpi has a set of friends who too depict a flirtatious life style and go on to influence Rpi's decision in falling for Johny. Johny is just out to look for some good time as he has just been rejected by his girlfriend and one of Rpi's friends works clandestinely to set her up with Johny. Though Rpi is interested in Amawia neither one quite gets down to expressing their feelings for the other. Eventually, it comes down to a situation where she reluctantly attends a party at Johny's place where her drink is drugged and Johny takes complete advantage of her. When Amawia finally comes around to expressing his love for Rpi it is unfortunately too late. The revelation of Johny's and his friends' status of being carriers of HIV/AIDS is revealed the audience is as surprised as Rpi herself. Rpi responds in grief and shock to Amawia, "Min hmangaihna a chuan ka lawm a mahse.....min kal san zawk mai..." (*I am grateful for your love but please leave me and let me be.*) (7.42-43). H. Rotluanga uses this work to unsettle the audience and disorient them about a very real and grave issue surrounding the topic of HIV/AIDS in Mizo society. The awkwardness of Amawia, the innocence of Rpi and the witty remarks from Johny constantly keep the audience laughing in enjoyment. However, beneath the humour there is a thought provoking message about the HIV/AIDS crisis in Mizoram. There is enormous talk about teenage pregnancies and premarital sex between consenting young men and women being on the rise in the Mizo society. A lot of this comes directly from the influence of Western culture, through mass media, whose dating and partying culture has gained popularity among young Mizos.

In "Sum of Money" (2011) Johny is placed in Bangalore for education by his parents and when he returns Tutua their neighbour's boy is highly impressed by Johny's mastery over the English language. However, the accent with which Johny speaks to

project a mastery of English is unbearably hilarious. Apparently, the influence of his English speaking environment in Bangalore is so strong that it has affected his knowledge of Mizo. He is found groping around for Mizo words to communicate simple ideas like one's uncle and phrases to describe social occasions like a family dinner. Moreover, his pronunciations of common vegetables in the Mizo language like antam (*mustard leaves*), Bawkbawn (*brinjal*), and mai (*pumpkin*) are all highly out of tone and place. Tutua's mother who is an audience to all these incoherent and out of place pronunciations scolds Johny, "Mizo tawng i va thiam lo em em ve!" (*Your Mizo is very pathetic!*) (1.54). She corrects his pronunciations and strongly advises him to buy educational Mizo books to learn the Mizo language before he loses it all. To Tutua's mother's question of how long has he been away from Mizoram, Johny responds, "Thla hnih" (*Two months.*) (1.53) Interestingly, Tutua's mother who is concerned about Johny losing out on his ability to speak in Mizo is in fact quite particular about trying to use whatever bits and pieces of the English language she can to impress others. When Johny mentions that Bangalore is a great place and that Mizoram is boring she does not acknowledge to Johny that she is ignorant. She asks Tutua what boring means and Tutua mindlessly whispers to her that it means 'hot'. On being informed she goes on continuously about how 'boring' Mizoram has become especially "Sairang te hi a boring tawp" (*places like Sairang are really 'boring'*) (1.49-52). The humour associated with this scene is incredibly entertaining and hilarious. H. Rotluanga by the use of humour and exaggerations provokes the audience into thinking about the way a false sense of education is acquired by many who are studying in major cities around the country. Many just return with the ability to speak an 'accented' English language without real education being acquired. The likes of Johny represent those Mizos who spend more time enjoying themselves in partying at pubs and other places without really paying

attention to their education. H. Rotluanga rudely shocks the audience when Johny's incoherent use of the Mizo language is emphatically presented as a result of just 'two months' of stay at Bangalore. Nevertheless, there are others like Tutua who are incredibly impressed by Johny and the perceived 'normal' around the fancy use of the English language again is questioned and effectively 'unsettled'.

H. Rotluanga through the primary works for this study communicates to the audience some very important social messages. And it is all done with a spirit of inquiry using humour and exaggeration as effective tools of provocation. Without a questioning attitude it is not possible for a satirist to truly dedicate himself to his art. Satire, as we know now, is about the criticism of the vices, shortcomings and follies of individuals, institutions and society and as such a spirit of inquiry is a prerequisite to initiate any valuable critical study. It is even more pertinent in the contemporary Mizo society as the change in perception about what is right and wrong has become heavily distorted of late. A veneer of 'normalcy' is created around a number of practices which impact the Mizo's identity, the values of 'tlawmngaihna', gravity of alcohol and drug addiction, attitudes towards sex, and cultural integrity. As such there is a need to question the existing order of things to challenge preconceived notions of 'normalcy'. "It corresponds to that urge in the satirist to unmask, to anatomize, to expose the unpalatable truth..." (Griffin 48). But the critical nature of questioning needs to be backed up by tried and tested techniques which will yield positive results. One such approach is by using humour as a tool to inquiry and provocation. H. Rotluanga has mentioned in his interview, "humour serves a very important purpose in cushioning and disguising the impact of the criticism that I want to direct towards the way we do certain things in our society. People can't, as is obvious, face direct criticism..." (Oral Interview. Conducted by Immanuel Lalramenkima, 4 March 2018). As such, he makes not only an effective use of humour

but also of exaggerations to dig deep into not only the nature of social values but also Mizo traditional values embedded within the Mizo society. He taunts and provokes the audience into thinking about the current state of affairs as they impact the contemporary Mizo and raises some very critical questions that need to be given adequate attention. H. Roltuanga is capable of achieving all this while keeping his audience entertained; sometimes laughing at others and at other times laughing at oneself as the thought provoking scenes unveil concealed vices, follies and shortcomings of the Mizo society.

CHAPTER 5:
CONCLUSION

The contemporary Mizos are confronted by a number of social issues and challenges; some general while others are unique to their immediate environment. Zephyr Drama Club has through their works been able to capture these social concerns quite effectively by mildly mocking and ridiculing them. The criticism of Mizo society's apparent vices and follies, both individual and institutional, have been carried out, to the joy of many, with the help of H. Rotluanga's incredible talent for humour. The three selected works, scripts and accompanying DVDs of stage performances, for this particular study "Hmangaihna Laklawh Euh" – Ninja Nite (2009), "Sum of Money" – Chukchu Nite (2011), and "Engkim Ti Thei" – Awke Nite (2017) have depicted that there are moral concerns embedded in these works and that H. Rotluanga endeavours to transform Mizo society for the better through his brand of humour.

Zephyr Drama Club's use of the platform of drama to highlight social concerns and the satirical nature of their works is no doubt established. However, H. Rotluanga's interview reveals to us an indepth desire and endeavour to bring about social transformation in the Mizo society. Evidently, there is dissatisfaction about the prevailing conditions in the contemporary Mizo society that inspires and motivates him to write his scripts and put together the accompanying stage performances. "Satire is invariably occasioned by the author's disappointment with the prevalent conditions of life" (Naikar 70). In H. Rotluanga's own words, "I have an inner desire of wanting to reform society through these plays." (4th March 2018). This inspiration of social change and reformation is clearly reflective of some of the fundamental qualities associated with the study of satire as morals and morality has been a critical part of its literary tradition. A number of scholars have carried out studies that connect morals with satire and that one of its key functions is to point out flaws, vices and shortcomings with the intention of bringing about relevant social transformation.

Satire is at a primary level a criticism of certain forms of behavior or conduct with the intention to influence the reader or audience to look at it with disapproval. The same disapproval, as a result, it is desired, should encourage some level of social change. Satire's main theme is often driven by an emphasis on conformity to standards, reaffirmation of values, and the need for reformation. One of the main techniques that satire utilizes to achieve these ends is through the presentation of apparent contradictions between the norms of society and its actual realization in the behavior and conduct of its members. In other words, very much like the use of irony, it highlights the incongruity in what individuals in society are expected to do and what they actually do. This technique of incongruity is a necessity as open and direct moralizing very often fails to make a fruitful impact on the minds of the people. As such hypocrisies in the day-to-day practice of Christianity and the values associated with 'tlawmngaihna' find ample space in the works. "Sum of Money" (2011) presents to the audience the contradictions embedded within Christianity in the Mizo society as the positive values rooted in the teachings of the Bible are manipulated to one's own personal advantage by citing the word of God to justify unethical acts. The receptive response to an offer of a bribe from a contractor is labeled as an 'act of kindness' and as an 'act of being a blessing to others' by an honest government officer who is also a fervent Christian. Another interesting act of hypocrisy is further highlighted once the deal is closed. A beggar appears at the door and produces a letter to prove his handicap and makes a request for some financial assistance. The response is heavy handed as both the contractor and the honest and religious government officer shout down on him for his indolent behavior and order him to find some honest work if he wants money. In "Hmangaihna Laklawh Euh" (2009) there is a presentation of characters that embody the finest that is expected of a typical young man or woman in

the Mizo society. The concepts of ‘tlangval fel’¹³ and ‘nula fel’¹⁴ are reflected in the two main characters’ active involvement in both Church and community related activities. Both of these characters are responsible at home, attend Church regularly and are accountable towards voluntary community service of the YMA. However, the ‘nula fel’ chooses another character as her love interest, a dashing, seemingly rich and reckless young man, which is in complete contradiction to what she represents as a responsible young woman of the Mizo community. It is also quite absurd and ironic that the ‘nula fel’ at the end of the drama becomes an HIV positive case. In addition, the frequent and sudden deaths among the youth of the Mizo society despite the omnipresent influence of the Church and the YMA are also effectively brought to the forefront. The hypocrisy in “Engkim Ti Thei” (2017) is made evident when two adolescents, a brother and sister, watching the television at their home switch on to a local Mizo music channel. The sister immediately starts criticizing the female artist who is performing a number on the television. She remarks that the girl on the show doesn’t have the talent to sing, borrows other people’s dresses for her music videos and is mothering a child from an out-of-wedlock relationship. The irony is that she herself is in a relationship, the particulars of which her brother fears, will disappoint their parents. And despite her obvious lack of talent for singing she welcomes the pampering that she gets from her father to shoot her very own music video. Moreover, her mother who expresses the desire to find a suitable groom for her contradicts herself too. She frequently makes open claims that she wants a Church going responsible young man for her daughter’s marriage. However, when the opportunity presents itself she turns away potential suitors who exhibit the same qualities that she professes to stand by because they are not wealthy enough or lack a credible

¹³ tlangval fel = commonly denotes a young man who is active in Church and exhibits positive Mizo traditional values embedded in the code of ‘tlawmngaihna’ resulting in one being defined a positive and responsible young member of the Mizo community

¹⁴ nula fel = commonly denotes a young woman with the same qualities as above.

social standing. On the other hand she reveals great enthusiasm on hearing that a doctor and a government officer are seeking to court her daughter. H. Rotluanga makes a very effective presentation of the incongruities that pervade the Mizo society and helps the audience connect to some of the apparent moral dilemmas found there in. He helps a willing audience to look at behaviour and conduct in the social life of the Mizos against the relevant norms and standards of the day. In a way he succeeds in drawing attention to certain cases of obvious contradictions which seek to influence an attitude of change and reformation in the viewers. Through this study H. Rotluanga also draws our attention to the presence of other social concerns by presenting circumstances and conditions which depict the loss of morality in the contemporary Mizo society. He aptly deals with notions of corruption, nepotism, materialism, drugs and alcohol abuse, and permissive attitudes towards sex by making mention of them in his works.

Feinberg, in his *Introduction to Satire* (2008), talks about the purpose of satire as not being morality but pleasure alone. He says one need not concern himself with the achievement of moral goals because “the main purpose of satire is pleasure.” Feinberg elaborates on the study of satire as an art form written and practiced purely from the perspective of artistic expression, for him, the reader or the audience looks at a satiric work mainly to enjoy the work as a composition meant for entertainment and pleasure. This adds an interesting perspective to the study of Zephyr Drama Club’s performances as there is an enormous emphasis on pleasure and enjoyment in their works. Being primarily a comedian, H. Rotluanga does add elements of humour in these works which do exhibit characteristics of pure fun and entertainment. And perhaps the audience that throng Zephyr’s performances do not read into the moral angle of their humour at all, as Feinberg suggests. As such, the works of Zephyr Drama Club do depict a number of instances where laughter, pleasure, and enjoyment appear to be the main guiding

principles; especially in situations where clowning and buffoonery are most conspicuously highlighted. In “Hmangaihna Laklawh Euh” (2009) the father of the ‘nula’ is confused by the friends of her suitor for a ‘vai’¹⁵. They speak to him in an accented Mizo trying to obviously make fun of him and treat him like a domestic help asking him to fetch some drinking water for them. In the opening scene of “Sum of Money” (2011) the young son of the main character, enormous in build, is dressed up like a fairy girl complete with a tiara and a wand. And in “Engkim Ti Thei” (2017) the opening scene reveals a young couple serenading amidst the woods, singing and dancing to the tunes of a song imitating a Bollywood number which is obviously awkward and out of place for a Mizo audience. All this adds to the fun and laughter adding an enormous amount of enjoyment for the audiences of Zephyr Drama Club.

However, the debate on what satire intends to achieve as an end objective, whether it is morals or pleasure cannot be concluded with either one or the other in relation to the present study. Infact, it is through the use of artistic modes of humorous expression, which provide pleasure, that moral goals are achieved. Humour, as such, becomes an important tool employed by satire to provide pleasure and entertainment leading to moral instructions. Though, often the purpose of humour is achieved in situations where laughter is evoked for pleasure it certainly does not become an end in itself from the perspective of this particular study. And at times, the pleasure derived from a given work of satire may be experienced as a result of poetic justice as Feinberg also highlights.

Some critics suggest that the pleasure is a moral one, the identification of a “good” reader with a “good” satirist, both of whom are indignant at a miscarriage of justice.

¹⁵ vai = a group classification of non-Mizos who belong to mainstream Indian culture; Aryan, Dravidian or Islamic in origin or descent.

This ethical satisfaction may be one of the pleasures involved in the satiric experience.... (Feinberg 7)

H. Rotluanga's use of humour, in a significant part of his works, does not end with laughter and entertainment alone; it endeavours to correct the folly or vice which is the object of its attack. There is, of course, the fun and laughter in the process of provoking his audiences through the absurdity of what his characters express. But it goes beyond the enjoyment as the humorous and exaggerated lines unsettle the audience into thinking about the underlying moral assumptions, the presence of which, are difficult to deny. In "Hmangaihna LaklawhEuh" (2009) there is a conversation about the eligibility and physical appearance of a young man amidst a group of three young women. One of them in attempting to persuade another explains that he is so attractive that his handsomeness radiates and penetrates through the visor of a full-faced helmet. And that his wealth is equivalent to that of the State Bank of India. In the same work, one of the friends of this wealthy young man, talks about the number of vehicles that they brought over to the house of the 'nula'. He wonders if a traffic jam may occur near her house because of the three Grand Vitaras and four A-Stars parked outside. In "Sum of Money" (2011) the corrupt government official and his wife, who are neighbours of the main characters, speak to each other over the phone while standing face to face (this was a time when phone calls were very expensive). He rants on over the phone about having bought another brand new vehicle; his plans to construct another swimming pool beside their bed; being upset with their driver who he plans to fire and send off with one of their cars as a compensation; being angry with his wife about handing out too meager a sum for the pocket money of their children; and how the bank manager informed him about their bank account being full. In the same work, a contractor identifies himself as 'distinction class' contractor and not first class which is the highest possible rating for a

contractor. The same contractor in an attempt to establish a relationship with the government officer, who he plans to bribe, introduces himself as a relative but fails to establish credibility. He finally manages to make a faint connection with him as he tells him that he was a senior at the Aganwadi. In “Engkim Ti Thei” (2017) one of the characters comes up with an anguished cry of complaint about the encroachment of his property. He complains to his friend that he is suffering from ‘internal building’. The friend surprised by the phrase corrects him and says you mean ‘internal bleeding’. But he is adamant and repeats that it’s ‘internal building’ because his neighbour has constructed a concrete pillar right in front of his main door. In another instance, the daughter of the main character, who is the father, goes up to him and asks for an opinion on her new dress. The father exclaims in praise of her daughter’s new dress and appearance but asks how she manages to get into such a tight dress. The daughter tells him that it’s no issue, all she does is place the dress flat on the floor, and she wriggles and slides right into it like a snake. As such H. Rotluanga utilizes humour and exaggerations very effectively as tools of inquiry and provocation to reveal and expose societal afflictions.

Traditionally, satire was an art form largely used to disdainfully look upon follies, vices and shortcomings of society from a fixed point of moral views; its value, in the present study, from that perspective has been more or less established. But Bakhtin’s take on the Menippean form of satire encourages one to follow the spirit of inquiry, to explore and discover and to question different aspects of society in a dialogic manner. This free spirit of inquiry towards society’s standards and norms allows the unveiling of practices, under the layers of convenient ‘norms’. One of the most prominent of factors impacting the Mizo society is the obvious influence of Christianity. Christianity is considered to be a gift from the white man by the Mizos. Every year, 11th of January, the day on which the first two white missionaries landed on the soil of Mizoram is observed

with great solemnity and reverence in many churches across the state with a Sunday-morning-like service and a grand feast to mark the day. This is made possible as the state government too has officially listed it as an annual holiday in Mizoram. The Mizo identity as a result is strongly intertwined with a Christian identity; in fact the Mizo identity in way is a Christian identity. Christianity impacts the life of a Mizo in literally every possible space and manner. The Church commands the trust and respect of the people and it binds the Mizos together very closely. The YMA too, which was founded with the help of the Britishers, at a very fundamental level projects Christian values of self-sacrifice, humility, courteousness etc. all leading to be a ‘blessing and concern for others’, especially towards those who are in need. Such is the tremendous level of dominance of the Christian faith in the life of an average Mizo. But, the Church as history is a witness, often comes under close scrutiny and criticism not for its principles but rather because of the shortcomings of individuals who represent those principles. Despite the powerful and widespread presence of the Church and YMA, the Mizo community is bogged down by corruption and materialism. Zephyr Drama Club through their works depicts an understanding of these afflictions and aptly highlights and unveils them for the audience. Across the three primary works there are characters and conditions that represent virtuous Christian lives that undergo significant compromises to raise critical questions about the Mizo’s religious identity. The ‘nula fel’ of “Hmangaihna Laklawh Euh” (2009) is a devout member of the Church who also participates actively in the activities of the local community. Her father too shows his trust in her as he leaves the responsibility of managing the domestic affairs of the house in her hands. But when there is a need to attend a party at night she makes false claims to her father for his guaranteed approval. The honest and religious government official in “Sum of Money” (2011) who is always praising God and preaching sermons succumbs

to the power of money to better his family's social position. He makes a manipulative use of Biblical teachings to justify his acts of corruption. In "Engkim Ti Thei" (2017) there is mention of a grave land dispute between neighbours who are both actively involved in the leadership of their local Church; and neither one is willing to reach out and make amends. There is a reference made about how young men who are actively involved in Church activities are considered to be the most eligible suitors for young women and how the making of gospel song videos is a smarter option when compared to other categories of music videos. According to H. Rotluanga all these instances speak volumes about the Mizo's religious identity as there is mention of innumerable acts of lip service in the actual practice of Christianity. As such he finds a need to raise some relevant questions about the Mizo's religious identity in the form of an inquiry very often influencing his audience into thoughtful speculations about the religious 'norms' under which the Mizo society operates.

The geographical location of Mizoram in the 'Golden Triangle' bordering Myanmar has generated its own set of challenges. The easy availability in large quantities of Heroin and other drugs of abuse creates enormous social problems for the people of the state. Every part of the state is literally penetrated by the culture of drugs abuse and alcohol addiction especially amongst the youth. The impact of the abuse of drugs and alcohol culture manifests itself in different ways in the works of Zephyr Drama Club. In "Hmangaihna Laklawh Euh" (2009) the father of an alcoholic young man is frustrated with the unpredictable behaviour and conduct of his son. He is annoyed by the irrational and irresponsible attitude which manifests itself in the delay of running errands and late night returns home. In "Sum of Money" (2011) the son of a government official goes astray after his parents acquire enormous wealth as a result of corrupt and unethical modes of monetary transactions. He is left unattended and free to pursue

whatever he desires which results in drugs addiction and alcoholism. The company he maintains is always looking out for ways to get the next high. The driver in “Engkim Ti Thei” (2017) runs into a small kid who is taken to the hospital for treatment. He fervently denies being under the influence of alcohol to the angry public only to eventually confess for the fear of being beaten up. Later he admits to his boss that drivers usually have a drink or two even when they strongly deny it. These instances of constant delay in running errands, returning home without accomplishing what one sets out to do, and frequent road accidents due to a drugs or alcohol related high are all clear indicators of the issues among the youth of contemporary Mizo society. H. Rotluanga mocks these trends and draws the attention of the audience to unending social problems related to alcohol and drugs abuse. Despite the active and aggressive fight against both alcohol and drugs by the YMA and the Church the contemporary Mizo society appears to be fighting a losing battle. Perhaps the strategy of banning and cutting of supply sources of drugs and alcohol is not effective enough? Is there a need in the Mizo society to relook at parenting practices? Are the youth not equipped psychologically to handle the challenges posed by the presence of drugs and alcohol in the Mizo community? Is lack of gainful employment opportunities for the youth driving them towards an irresponsible lifestyle? All these are potential questions that may find relevance as an extended form of inquiry in the study of social problems around drugs and alcohol abuse in the Mizo society.

Though Zephyr Drama Club’s works do not directly criticize the influence of the West; one begins to observe through the details of this study that a number of the Mizo’s values, practices, behaviour and conduct are deeply influenced by a tradition embedded in the Mizo’s indepth connection to the West. In a way this can be witnessed in the house party thrown by the dashing and reckless flirt of a young man in “Hmangaihna Laklawh Euh” (2009). H. Rotluanga mocks the manner in which young Mizos, even

those that are considered ‘nula fel’ easily get attracted to the fancy ways of the west. The alcoholic drink, perhaps a fruit punch, is drugged as one often witnesses in the movies of the West and the reckless flirt does not miss out on the opportunity to have sex with the ‘nula fel’. H. Rotluanga’s treatment of sex certainly depicts a very ‘permissive’ attitude which perhaps stands in strong contradiction to the conservative Christian faith but finds acceptance within the popular liberal American culture as presented in TV serials and movies. The Mizo’s love and fondness of music and fashion, mainly Western, perhaps exposes him to other personal characteristics of their favourite artists or celebrities who usually choose to operate liberally with the use of alcohol and some form of drugs or the other. Other than the devout Christian missionary, the artists from the music industry of the West and other celebrities from Hollywood are the other group of white people that the Mizo has been exposed to over a significant period of time through various media. H. Rotluanga perhaps is questioning the indiscriminate admiration and incorporation of the ways of the West which has led to serious issues in connection to the abuse of drugs and a liberal attitude towards sex. Both of which have evidently proved to be harmful for the interests of the contemporary Mizo society as it battles another difficult fight against the spread of HIV/AIDS.

To conclude, the present study of the selected works of Zephyr Drama Club as a social satire reveals a number of important points for consideration. The study has helped establish that H. Rotluanga is not only just a comedian with a great sense of humour but he is someone concerned about societal ills that need to be highlighted in the contemporary Mizo society. He successfully points out a number of such social and moral concerns that warrant the attention of the Mizo public. He also makes quite an effective use of the spirit of inquiry to provoke the audience into thinking about relevant issues that exist in the Mizo society. To this end, humour and exaggerations play a

pivotal role in drawing the attention of the audience on to sensitive yet critical matters of social nature. Moreover, it is further established through this study that he has a genuine desire to bring about changes in the Mizo society for the better; moral and social reformation. However, one cannot in any way confirm that social and moral changes have taken place as a result of the present study. Nor does it look into the aspect of providing moral alternatives as replacements for behaviour and conducts that come under criticism.

In carrying out the present study there was one main challenge. The main limitation faced was the problem of not having a complete end-to-end script for the works in question; that is to say that the scripts provided by Zephyr Drama Club are not an all inclusive, exhaustive line-by-line, work of drama write-ups of the selected three primary texts. This is mainly because of the on-stage improvisations that take place during the associated stage performances. As such, on a number of occasions, both the script and the relevant stage performances have had to be taken into consideration to carry out the present study.

To move on further, in continuation with the study of social satire, an interesting area of study could be in the area of political satire in the Mizo context. It could be an enormous and significant initiative to locate satire of political nature in the modern and contemporary Mizo society. Such a work could very well help define and understand the nature of the people's engagement in the process of governance and political engagement within the Mizo context.

APPENDICES

Appendix A

Summary of “Hmangaihna Laklawh Euh”

Scene I

Rpi's father is waiting at home for his son, Bawiha, to return from an errand to buy potatoes. He is taking an awfully long time to get back. So he starts murmuring to himself and asks what his boy is doing this time to cause the delay; always running extremely late on any little errand that he sends him on. He starts yelling out for him at random and finally when he turns up he runs straight into his father sending him sprawling on the floor. The father in anger and annoyance questions him about the potatoes; to which he brings a single potato from his pocket. The father is annoyed even further and he starts shouting at his son questioning how would a single potato feed the family. His son calmly responds to the option of xeroxing the potato to multiply; which just ruffles up the father even more. Rpi enters at this point complaining immediately that Bawiha has run into a small boy from the neighbourhood who went flat on his back. The father is even further annoyed at his son's irresponsible running around and bumping into people. Rpi further adds that the boy was still unconscious and was not responding to people who were trying to speak to him. Bawiha all the while tried to make it a sound like it was nothing at all by interjecting and answering back his sister. Rpi then went on to mention that the boy was taken to hospital and asked her father to pay a visit to the neighbours because of the incident. The father and Bawiha leave the house together.

Scene II

Rpi starts straightening things up in the house and a friend Meloi walks in. They start exchanging formalities about what's been going on in their respective lives and by then another friend Teteii lands up at Rpi's house as well. All three continue to chat up and

Meloi decides to go out to get something to eat from the bakery. In the mean time Teteii starts talking about her life. She talks about how nowadays even enjoyment doesn't make her happy any more. She talks about how her mother and father do not approve of her boyfriend. And this has been an ongoing matter contention between her and her parents. Teteii then talks about when she was a student outside Mizoram when she had all sorts of friends, some white-man foreigners, some anglos, some mainstream Indians, others from different parts of the world who she use to hang out with. Her father had objected to this and she had responded to her father telling him that she would make him a father of all nations. She then asks Rpi about her love life. Rpi responds that there is someone who is very active in Church and community related activities, who goes by the name of Amawia. Teteii asks about his looks and Rpi responds its matter of opinion. Teteii then says from the sound of it he must be one of those serious and trying-to-be mature types with a very bad breath. At this point Teteii takes the opportunity to introduce the flirtatious and dashing Johny who is not only rich but attractive as well. He is so rich his whole day's work includes just eating and sleeping. Johny had been secretly pushing Teteii to set up her up with Rpi; so Teteii and Meloi both keep trying to convince Rpi to agree to go out with Johny. Rpi at one point mentions that she really feels that someone who is actively involved in Church and community related activities are the best choice for partners. But Teteii and Meloi keep up the pressure by saying that Johny is rich he is like the State Bank of India. He makes money even while sleeping. Johny is just the man for you.

Scene III

As Teteii and Meloi are trying to convince Rpi to go ahead with Johny, Amawia turns up at the door. Rpi immediately asks him to take a seat and join them. On seeing Amawia Teteii remarks looks are certainly a matter of opinion, mocking Amawia's

physical appearance. Teteii and Meloi then continue to keep up the sarcastic comments to make Amawia uncomfortable. Amawia responds by just commenting to Rpi that her friends seem to have a great sense of humour. Then he follows up by asking Rpi if she would be coming to the local branch community work the next morning. Rpi agrees and asks Amawia to drop by her house the next morning so that they can set out together for the community work. Then Amawia excuses himself and leaves the house. As soon as he steps out Teteii blurts out how disgusting, she asks Rpi how can she even consider such an unattractive guy. She continues to say just don't even think of considering him. Teteii then tells Rpi she is going to make arrangements for Johny to come over to Rpi's place the same night; and soon Teteii and Meloi start making arrangements to head out of Rpi's house. At another location Johny and his friend are trying to help Johny win back Zochhuani his former girlfriend but she downright refuses to oblige. Johny tries to impress her with all sorts sweet and loving words but it seems Zochhuani is not interested at all and she leaves them behind.

Scene IV

After the night Church service that both Amawia and Rpi attend; Amawia drops over at Rpi's house. Amawia joins Rpi with the intention of expressing his feelings for her. But just as he is about to tell her he gets a call from his uncle, who has fallen sick, and requests Amawia to finish a contract work for him. Amawia then tells Rpi that he will probably be away for two months to help his uncle. Then just as he was planning to tell Rpi once again he gets interrupted by Johny and his friends who make their entry. Johny and three of his friends come in and Johny immediately starts working towards impressing Rpi. Johny mentions that all three of them are very close friends and that they have been together since their time together at Bangalore, Hyderabad, Delhi, Guwahati, Silchar and so on. Amawia at this point tries to excuse himself and but Rpi holds him

back saying that she will prepare tea for all. While she is away at the kitchen Johny and his friends see him as a threat to Johny's plan so they fool around with him. And they even get down to playing a prank on him to get rid of him. One of the friends sits over beside Amawia and plants Johny's wallet on him. When Rpi returns from the kitchen with tea, Johny and his friends, accuse Amawia of stealing Johny's wallet. Though Amawia denies the accusations the wallet being found on him makes even Rpi believe that Amawia was dishonest and as such Rpi asks him to leave. After Amawia leaves, Johny's friends make excuses for their departure and Johny starts to flirt and impress Rpi with a whole load of sweet and fancy words; describing his love for Rpi.

Scene V

At this point, Rpi's father returns home and shows surprise that she is still up. He then asks about her brother's whereabouts and she responds he has not returned home. To which the father responds in disgust and annoyance. He heads off straight into the bedroom and at this point Johny's friends come back and Johny asks Rpi to join him for his party the next night. Rpi responds saying she will consult her father and probably will find some excuse or the other to turn up for the party. At this point, Rpi's father comes back to the living room and Johny's friends not knowing who he is treat him like a 'vai' (plainsmen or mainstream Indian) who they think is a servant in the house. They ask him to fetch a glass of water, at this point, Rpi intervenes and offers to get the water. But the father adamantly objects and heads to the kitchen to fetch the water. Johny and his friends embarrassed by the situation excuse themselves and head out of the house while reminding Rpi not to forget to attend the party. Rpi's father returns to the room and asks where her visitors are. She tells him they were in a bit of a hurry so they left. He shows great anger and annoyance over being called a 'vai'. Rpi embarrassed excuses herself and heads off to her room. Just as he starts questioning the whereabouts of his son,

Bawiha come stumbling in to the house. His father questions him about where he had been and the answer that he gets is over there (not mentioning any specific place as such). The father then says from the smell of it you have been drinking alcohol; which generates a soft denial from the son. And the father is not convinced at all and he shouts at him telling him to go off to bed and that he will deal with him in the morning. Bawiha continues on his giddy and drunken walk towards his room and in his drunken state treats his father like a friend and tells him that he better not tell his father that he is drunk otherwise he will. The father angered and completely annoyed bursts a fuse and goes into the room after Bawiha menacingly.

Scene VI

At Johny's party there were all sorts of people amidst loud and blaring music dancing away. Rpi was seated in the corner looking terribly out of place but Teteii spots her and tells Rpi that she didn't expect her to turn up. Rpi then tells Teteii that she doesn't know how to dance and how uncomfortable she felt. Teteii responds by asking her not to worry and gets Johny to come to where Rpi was seated. Johny greets her and tells her that he was really happy she turned up. Teteii then comes around with a drink which is drugged and Johny gets Rpi to gulp it down in a couple of swigs. Rpi feels dizzy and her perceptions about things become completely hazy and Johny takes her away from the dancing crowd and tells his friends that he going to have sex with her. Around twenty minutes later he turns up alone to join the dancing crowd and finds Zochhuani amidst the crowd as well. And they start dancing together with no hesitations at all. After the dance he tells Zochhuani he enjoys being with her but because of her actions earlier he tells her that he no longer wants to go out with her and breaks up and moves away from her.

Scene VII

After three months Rpi is alone at home thinking about the mistake she had committed in attending Johny's party. Amawia is also done with the contract work that he helped out his uncle with. He enters Rpi's house without knocking and Rpi asks when he had come back? He responds yesterday and asks if Rpi is alright or not because she looks quite unwell. She responds that she is ok but Amawia insists that she really looks sick. He then goes on to tell Rpi that the four guys that were there the last time he was here; Johny and his friends had come over to his house and apologized for the prank with the wallet. Besides apologizing they asked me to pray for them because they were very desperate and worried. Rpi asks why were they so worried and Amawia reveals that they were HIV positive cases. Rpi with great concern and worry asks if Johny too was down with HIV. Amawia affirms that even Johny was an HIV case. Rpi blurts out that she could not believe her ears and shows her disbelief and surprise. Amawia just says that he understands how even she would feel sorry for them. He then goes on to solemnly tell Rpi that his friends and relatives all feel that he should speak out his mind and as such he proposes to Rpi. But all Rpi does is cry and say it's all too late. Amawia questions if Rpi has another person in mind; and wonders if she is planning to marry someone else. Rpi tells him it's not what he thinks but repeats that it's all too late. Amawia still insists and tells Rpi that whatever has happened in her past is the past and he is willing to forget and forgive her. But Rpi just tells him that she is grateful for his love but asks him to leave her be. Amawia finally leaves Rpi's house absolutely confounded and dejected.

Summary of "Sum of Money"

Scene I

The opening scene takes place in the house of Pu Thanglianhrimhrima and his wife Pi Thani is reprimanding Tutu-a, their innocent and half-witted son, for beating up a

small kid in the neighbourhood. Tutu-a responds promptly to his mother's admonishment saying that he has lost his money and the kid was the obvious suspect. An noticeably annoyed Pi Thani replies by stating that a small kid like that would in no way steal his money. Tutu-a then, rather stupidly, begins to doubt himself and says he most probably swallowed the money without realizing it and asks his mother whether the money inside his belly would grow or not. The mother replies with certainty and treats Tutu-a, a fairly large-sized adolescent, much like a small kid. Tutu exclaims in joy and says it would be great once the money starts growing out of his nose, mouth and ears and says that he will not share it with anyone. The mother pushes his remarks aside with a sigh of exasperation. Tutu-a then tells his mother that Johnny is studying in the plains outside Mizoram and that he too wants to go outside the state just like Johnny. Pi Thani responds saying they can't afford it but if they had the money he would certainly be sent outside the state to the plains to study. He asks for a computer for which his mother tells him there is no money.

Tutu-a then questions the perennial shortage of money. He considers his friend Johnny, the neighbouring boy, whose father holds the same position as his own father but Johnny never faces any financial shortage. His mother tells Tutu-a that Johnny's father cares for his family where as Tutu-a's father just preaches the word of God everywhere he goes while they just have to live in abject poverty. Tutu-a mentions Johnny again, Johnny has got a computer, he studies outside Mizoram can now speak fluently in English and Hindi. All this just further annoys his mother.

At this point Johnny enters their house calling out Tutu-a's name. Pi Thani on seeing him exclaims how big he has grown. She asks where outside Mizoram is he studying. Bangalore is the response. Pi Thani then comments that he must be longing to have Mizo food as he has been away from home for quite some time. Johnny's stay outside

of Mizoram has made him lose memory of Mizo dishes and vegetables and is unable to express them in his conversation with Pi Thani. Johnny's trouble with the Mizo language makes Pi Thani ask him how long he has been in Bangalore. To which Johnny's response is two months. Pi Thani exclaims that he must do whatever possible to pick up on the Mizo language during his break and advises him to study books in the Mizo language. Pi Thani also asks Johnny which place he likes better Bangalore or Mizoram. Here Johnny mentions that in Bangalore it's more fun, they go for weekend rides and pubs but is boring in Mizoram. Though Pi Thani advises him to work on his Mizo when Johnny uses English she does not admit to not knowing the word 'boring' which with the help of Tutu-a she interprets as 'hot'. They talk about the weather in Mizoram being 'boring' especially places like Sairang being very very 'boring'. Just as Johnny is about to leave he asks Pi Thani if Tutu-a can join him at his house for dinner; a family get together. Considering it inappropriate and embarrassing she refuses it downright despite Tutu-a's enthusiasm on eating pork at Johnny's place. Tutu-a obviously disappointed at his mother's disapproval calls her names. Johnny then requests if Tutu-a can come and play computer games at his place. Pi Thani agrees to this but asks Tutu-a to come home at the earliest. As Tutu-a heads out with Johnny he calls out to his mother saying that he be having dinner at Johnny's house.

Scene II

Johnny's mother, their neighbour, enters Pi Thani's house while returning from the Bazaar. Pi Thani asks what she's been up to at the market. She says she went and purchased a bolero for her daughter. Pi Thani surprised asks if Mami can drive a Bolero? To which Johnny's mother says it a dress you can't drive it! Pi Thani asks if she can have a look while saying that it must be very expensive; it must cost at least Rs.150/- . Johnny's mother responds that they said Rs.1,500/- but as she was in a bad

mood she bought it for Rs.5,000/-. Pi Thani then sighs and tells her neighbour that they just have too much money. Johnny's mother continues to talk about how she plans to send her maid outside of Mizoram for education. On being asked why by Pi Thani, Johnny's mother says that the maid does not know how to deal with posh visitors and guests because she knows only two languages; Mizo and poorly spoken Mizo. Pi Thani then asks if the maid is the one she spotted the veranda of their house; a very attractive looking girl. Pi Thani then goes on to stress on why most women don't consider attractive looking young girls for maids. They usually end up replacing the wives so Pi Thani tells her to be very careful. Johnny's mother then recalls an incident where she found her husband late at night near her maid's bed with just his under wear. When she had asked her what he was doing there? He had said he was sleepwalking and didn't how he landed up there. Pi Thani then exclaims that things must have gone very far. She gives Johnny's mother her contact number and tells her to call her whenever she feels something is fishy. Johnny's mother then tells Pi Thani that she is going to ask one of her friends to buy some clothes for her from Egypt. To which Pi Thani says she can't afford to buy anything from anywhere that fancy. Johnny's mother then says why she shouldn't be able to afford it our husbands work the same job, with the same pay. Pi Thani then says your husband cares for the family and knows how to make money on the other hand my husband just preaches the word of God and as a result we are forced to live a life of poverty. Johnny's mother then says that you have to know how to deal with men, once you treat them to their tune you can get them to do anything. And no one can manage to live on their salary alone. They call it a bonus now, not siphoning off of money. Just then Johnny's father, Khiangawia enters Pi Thani's house all the while speaking to his wife on the phone. Even at a close distance, almost face to face, they continue to speak to each other over

the phone. Pi Thani asks Johny's mother why are they still talking over the phone and the response she gets is because they just have way too much money to spend. Khiangawia, talks at length about how he has just bought a brand new vehicle; to which his wife responds she will not sit in a green coloured vehicle. Khiangawia tells his wife that she can buy another one for herself if that's the case. Khiangawia further elaborates that he is going to build a swimming pool beside his bed; and that he is going to fire their driver and see him off along with the car he drives; he reprimands his wife for just giving a meagre sum for their children's pocket, to which the wife responds it will spoil them, he then retorts back saying that if a couple of tens of thousands is going to spoil, he is confident that they can be put straight with two or three lakhs; he then tells his wife the bank manager called and informed him that their bank account is full and so on. Pi Thani hearing all this is incredibly impressed and all she does is keeps repeating how rich this couple are. And she is gets completely worked up as a result just waiting for her husband to return from work.

Scene III

Thanglianhrimhrima, Pi Thani's husband, returns from work in a pretty jovial mood. He enters the house shouting out victory belongs to the Lord and halleluia. He finds his wife in a dejected mood facing away from him. He asks her why she has turned her back to him and shouts emphatically that the Lord is coming again. To this Pi Thani responds who says He is not coming. What's the matter says the husband. She responds that there can be no happiness without money. She goes on to say their neighbours came and they spoke about all the new things that they have bought; it is not possible to show a happy face. The husband then says that there is a way to happiness and a happy face. He tickles his wife to the point of laughter. But the wife continues to show her disagreement and dejected face. All the while she complains of

how Khiangawia and his family have all that they need and envies their happiness. She continues to keep nagging her husband and finally Tutu-a returns home joins his mother in asking for a computer and a phone. To which the father talks about not having the money. The mother keeps up the pressure by taunting her son and this continues till Tutu-a goes away. At this point Vuanrenga, a contractor, enters the house while announcing his entry. He approaches Thanglianhrimhrima and tells him that they are related but as he continues to be questioned on the attempts to establish their kinship Vuanrenga resorts to the last measure of saying that they were together at the Aganwadi. He informs Thanglianhrimhrima that he has a contract under their department and that he is almost done with the work. He then asks Thanglianhrimhrima as they are related to sign the completion certificate as a favour. Thanglianhrimhrima outrightly objects to his request saying that only when it is complete will he sign the completion certificate. Vuanrenga then says how stupid of him not to mention that it is not for free that the total amount for the contract work is one hundred fifty lakhs out of which Thanglianhrimhrima will get twenty lakhs. Thanglianhrimhrima answers responds to him saying that it is really not line with the word of God so he can't get involved with it all. It is not that he does not need the money; it would help in sending his kid outside the state for education; it would also help in meeting the medical expenses for his wife and so on. But he tells him he just can't do it as it would compromise on the quality of the work. Vuanrenga immediately jumps on to the opportunity and says you still have not put your kid in the plains. You must do this for the sake of the your son. Thanglianhrimhrima puts up a brave fight by taking the word of God time and again but Vuanrenga takes the opportunity to use the very word of God that he uses as a instrument for convincing Thanglianhrimhrima that he is in line with God's word if he helps him out. Here Pi Thani also gets

involved and says that there is nothing wrong if it is a blessing from God. She further stresses that God wants them to help other people and as such they should go ahead with it. Eventually Thanglianhrimhrima gives in thinking that all that he does will help out his family for the better. Pi Thani is excited but this excitement is only to prove tremendously expensive for the family.

Scene IV

After some time passes by Thanglianhrimhrima and his family are living the life of their dreams. They are wealthy and have all their needs apparently met. Pi Thani is on the phone in their house and Johny comes in a dishevelled state looking a complete wreck. He says he has over to sell a cabbage and he has just one ball of a cabbage left for sale. Pi Thani tells him to sit down and asks him about his father's transfer. He tells her that no it was a legal case investigating corruption. And that his father had left his mother and him for good. She tells him to go over to the kitchen and where the maid will take care of the purchase. As Johny leaves Thangleuha, a villager and his daughter Parteei, enter the house. Thangleuha introduces himself because Pi Thani doesn't know them. He says they are from the village of Khawleu, the same village that Thanglianhrimhrima's family originally came from. Pi Thani asks if they are relatives to which Thangleuha replies in the negative. Thangleuha says they just want to meet Thanglianhrimhrima about a job for his daughter and Pi Thani asks them just wait as he is to return soon from the office. When Thanglianhrimhrima returns from office he walks in while speaking on the phone and there is air of difference in the way he dressed and the way he speaks over the phone; showing a certain sense of attitude usually put on by the wealthy. After the initial introductions Pi Thani excuses herself. Thangleuha then expresses his reason for coming over. He mentions that they shifted to Aizawl from Khawleu and that he has retired and their daily life has become

a struggle. And as he had heard that Thanglianhrimhrima got a promotion he was there to ask him to provide some employment to his daughter. Thanglianhrimhrima looks at Partei, who is quite attractive, and he seems to be interested right away. And then he tells Thangleuha to leave the room while he conducts a personal interview. Once the father leaves the room, he asks Partei to go over to him and sit on his lap which Partei does reluctantly. As Partei goes through this very physical form of a personal interview she is selected for a job as requested by Thangleuha. Thangleuha goes home happy as Partei is to start work from the very next day. As time goes by Tutu-a becomes a spoiled brat. He goes on to pick up habits of drugs and alcohol and many a times he is reprimanded by the YMA. And over at the office Partei's job is to become a mistress for Thanglianhrimhrima's extra marital affair. And soon the result is in the form a pregnancy.

Scene V

Partei lands up at Thanglianhrimhrima's house just at the time when both husband and wife are dealing with the bad news of how to deal with their son Tutu-a's recent misadventures. Thanglianhrimhrima answers the door while his wife remains seated in the living room. On seeing Partei he is surprised and tells her to go away. Partei on the other hand says that she has been kicked out of her house. My family members now know everything. He then asks her to go away because his wife is at home and quickly asks again what do you mean they know? She then tells him that she is pregnant with his child and he is flustered and furious and shows surprise that she doesn't know about basic drugs to stop pregnancies. This tussle goes on back and forth for some time, he tries to send her away and she refuses to because she has no other choice. Finally Pi Thani can bear the delay at the door no longer and she comes over to the door to face Partei and tells Thanglianhrimhrima to send her away

immediately. Then she asks her who she is and what she wants. To which Partei calmly says that she wants her husband. Pi Thani is absolutely surprised and tells her doesn't she know that she his wife. And then looks at her and comments on her pregnancy asking at the same time whose child it is and if she has a husband. She says that she does not have a husband and it's the child of Thanglianhrimhrima that she is pregnant with. Pi Thani is absolutely shocked at the allegations or rather accusations towards her husband and is completely devastated. She is angered by her husband's infidelity, Partei's declarations, their son Tutu-a's addictive and irresponsible behaviour and then she holds her head in absolute defeat. That's when Thanglianhrimhrima comments that he too is devastated and that their lives were so much more happier when they were poorer. He looks at their present life and remarks that they have all that they want but it does not stop there, their lives now, has given them even things that they don't want. In the past under God's guidance they lived with comfort on just the amount that they needed and now that they have more than what they need their lives have become uncontrollable and chaotic. He closes by saying that he misses their days of poverty.

Summary of "Engkim Ti Thei"

Scene I

Ramthangliana is in love with a neighbouring girl Lucy. His mother Pi Mary is absolutely against this affair and often makes it very clear that he will not marry Lucy no matter what. Pi Mary is heard saying that she will find a bride who is able to support her son and his family. Despite this obvious and open objection Ramthangliana is unable to let go of Lucy. His mother very often would shout out from their house to Lucy's house, where Ramthangliana is often found, asking him to come home for dinner. And on this one occasion she calls out to him at a critical

juncture, when Ramthangliana is making an attempt to console Lucy for not being wanted by his mother and the rest of his family. He responds several times to stall his persistent mother before finally heading out for dinner at home. After dinner Ramthangliana is seated in front of the television satisfied with the meal and is pleasantly surprised that the UFC is on. But before he gets too comfortable his sister, also named Lucy, comes joins him and immediately asks for the remote. She wonders if a gospel music video is on in any of the channels. As soon as she flips it on a gospel music channel she comes across a singer whom she bitterly criticizes; for being very promiscuous and for going around and borrowing dresses from others for her music videos. Her brother asks her how she knows all this. To which she responds people talk and say things so she knows. They even talk about her having an out-of-wedlock child. The brother continues to remark that people who go around talking bad about other people every time they get an opportunity are no better themselves. Moreover, every time his sister Lucy speaks she goes around saying 'um' 'um' very much like Americans who use such fillers when they speak. Ramthangliana then asks his sister to write out an application for him in English to which his sister responds no ways she knows how to write applications in English. To which Ramthangliana sarcastically responds as she goes about saying 'um' 'um', even when speaking to others in the Mizo language, but can't even write out a simple job application in English. At this point Ramthangliana leaves and Lucy is alone watching the television and she resumes speaking out in condemnation of the performing gospel artist. To this the artist on the TV stops singing for a moment and the artist counters Lucy instantly; if you don't like watching me perform then go ahead to choose not to watch me; but who do you think you are; you are no better than me; your boyfriend and the time you spend together I know all about it just because you are not pregnant it doesn't mean

you're a virtuous girl anymore; don't go around speaking down on me every time I appear on the television; you are not any better I am. Lucy just shows surprise towards this unusual phenomenon. At this point her father enters the room and the daughter asks if he has tasted the pudding that she has made. And she sets out to get some pudding and her father asks her to attend to his favourite dish while she is in the kitchen.

Then as Lucy heads out another visitor comes announcing his arrival by addressing the father, Pu Zorama, as U Ram. This visitor is Mawia and he comes in with a sigh of complaint against his neighbour Pu Dinga. Pu Dinga is a Church elder in their local church and often preaches the word of God with great enthusiasm but Mawia bitterly criticizes him for 'internal building'. Pu Zorama is surprised saying that it must be internal bleeding and not 'internal building' but Mawia is adamant and he repeats no it is 'internal building' because Pu Dinga has constructed a pillar right in front of his main door. He talks about how serious the situation is as encroachments of this nature is something that he has never seen. Soon both Mawia and Pu Zorama are seen to question and relate their anguish through loud nonsensical chatter and flailing of their arms in all sorts of direction. Mawia goes on to say that Pu Dinga's colleagues at the office talk about how he corrupts the office money with a complete and clear conscience; being fully aware of every wrong that he engages in and all this without even the slightest of discomfort towards his unethical conduct. He goes on to say that he is even sick of hearing the name Pu Dinga. Soon after as Lucy enters with the pudding, Pu Zorama excuses himself and Lucy asks Pu Mawia to have some pudding. On hearing the words 'Pu Ding' Mawia is disgusted and responds that he is not 'Pu Ding'. Just then Pi Mary enters and tries to offer him some pudding only to further irritate Mawia who keeps saying that he is not 'Pu Dinga'. So what makes you come

here says Pi Mary and he just responds that he has come over to meet Pu Zorama about some plot of land. To which Pi Mary says we are no longer interested in plots of lands as they already have enough of them. Disgusted by the circumstances he confronts Mawia decides to excuse himself and leaves the house. On his way out he runs into Ramthangliana who is just coming in and asks if he had some pudding to which Mawia sneers at him with disgust.

Pu Zorama comes back into the room and asks about Mawia who has already left. He continues to tell his wife and son that Mawia came with a complaint of land encroachment against his neighbour Pu Dinga as usual. Neither one is willing to back down despite their respective position in the Church, one being an elder the other also being actively engaged in the Church; it's all very strange. Ramthangliana blurts out that their pastor says that one's Christianity is truly reflected in the way one builds their house and sets up their fencings. Pi Mary asks his son where he had been earlier. To which he responds that he was at Rina's place and the mother immediately tells him that he better not hang around with him because he is titanic. Pu Zorama then quickly remarks it's not titanic it's satanic and that she always mixes things up. Pi Mary shows that this is true as she goes on to come up with two other examples of mixing things up such as people's names.

Pi Mary then asks about Zuali's son who is always stealing things from people. Pu Zorama adds that the boy will steal all the time if he is well and not down with fever. He continues by saying that as community watchdogs too they have got hold of him many many times; the last time it was someone's chicken that he stole and at the end they had to finally expel them from the locality. Ramthangliana then interjects that they should have just handed him over to the police; anyways it was just a five hundred rupee chicken. Amongst the people who had caught him and expelled the

family there were many who have been corrupting lakhs and lakhs of government money. And it's just not right that instead of getting the legal bodies to sort these things out there is a 'mob rule' mentality which is very unhealthy. Pu Zorama responds that 'mob rule' tactics are sometimes very useful for settling problematic issues of the community and Ramthangliana is too young to know better.

Pi Mary then talks about a certain Dr. George and his officer friend's plan to come to their house to court Lucy their daughter. And she continues to ask about Dr. George who she heard is the grandson of the very wealthy Pu Hruaimawia. Ramthangliana here comments that his mother always talks about finding a God fearing individual, who does not drink, for Lucy's husband but when those who are actively involved in the Church activities turn up she always dismisses them. He further adds that it is best not to jump the gun perhaps the two prospective son-in-laws may turn out to be alcoholics who may not be good for Lucy. The mother than reprimands him asking him not to blurt out such stupid things; and says there is world of difference between a salaried alcoholic versus someone who is jobless.

At this point Lucy enters the room with a brand new dress on and asks about her appearance and her father showers plenty of praises on her. He goes on to comment about the beautiful dress and how it all compliments the beauty of her daughter. Lucy then asks her father if she can figure in a music video of her own. The father responds in great excitement and tells her why shouldn't she and that it was brilliant idea. The mother responds in the positive saying that their daughter is very very pretty and she must figure in a music video of her own. Ramthangliana however tells Lucy that just because she has new clothes it doesn't mean that she should just go around thinking that she can come up with a music video. He adds a music video is about the gift and talent of being able to sing and that many who involve themselves in this music video

business don't have the talent for it. He asks his sister to first figure if she can sing at all. She quickly refers to many who have made music videos that are less gifted and talented than her. Her father also interjects saying that there are many advanced studios which can take care of the lack of talent and asks Ramthangliana not to mess things up by bringing up irrelevant issues. Lucy then says that it is a love song titled "I am missing you really badly". The father asks who composed it; to which she answers a friend of mine found this letter written by a missionary to his sweetheart and he set up a tune for it and it's become a great song. Lucy's mother shows concern about the love song aspect of it and says that it is something that people in general will not accept. Ramthangliana interjects once again and asks why they are trying to get Lucy to sing a gospel song when Lucy does not even actively involve herself in the Church; and just by looking at the way she is dressed up it is just the opposite of someone who sings a gospel song; it will all look so superficial. The father then defends Lucy by saying that there is no point trying to real when the rest of Mizoram is superficial. He then tells Lucy to sing the song and says everything will be alright just as long she offers the song in the name of God before she begins singing. The mother responds in strong agreement and says there is nothing wrong with her dress there are many who figure in music videos with more revealing dresses than hers. And that if she sings a gospel song there will be lesser criticism about the dress; the nature of the gospel song will help shield the bitter criticism against her dress. The father then adds it's not about being a gifted and talented singer; looks and appearance matter; so does the fashion and even if one doesn't know to sing a stunning dress can always make up for the missing talent; all lack of talent will not matter Lucy is going to become very popular; his daughter is going to be a hit; happy with the developments she makes her way out of the room.

Pu Zorama then reveals that their friend Kimi really knows how to get things done; playing things under the table. Though all the written examinations are done she said she will arrange for Ramthangliana to get a job without the exams. He then praises God for his blessings as a result their son will now have a job. God has given Ramthangliana a job just at the right time. The mother responds gladly saying that they should follow up immediately. But Ramthangliana says that he will not take up any job in an unethical manner; and this is no way to be taking God's name under such dubious circumstances. He further adds Kimi's daughter was the laughing stock of everyone because they all know how she had gotten in. Pu Zorama responds in disgust telling his son that he is a fool to not understand what's going on in Mizoram. After three years people will forget how you got in just like they have forgotten how Kimi's daughter got through. People have a very short memory they now treat her with great respect for the current position that she now holds. Pi Mary then says that if he does not want the job Lucy shall have it; and Ramthangliana does not show any concern and says let her have it. Pi Mary checks her whatapp finds information on the latest second hands put out on display by Pi Sangi. She immediately heads out to her next door neighbour to check out the second hand clothes. Ramthangliana too excuses himself and goes out of the room.

Pu Thangthuama, a close acquaintance from outside Aizawl, turns up at the door of Pu Zorama. Pu Zorama surprised asks when he had turned up at Aizawl. To which he replies that he had come over to see their local minister while getting some medical check up done. But he continues saying that it is impossible to meet him, they don't allow seeing him at his residence and at the office they say he is in a meeting; for villagers like himself they only get up close to politicians just before elections after that it is only on the television that they get to see them. Pu Zorama then asks what

about the farming; how is that going on? Pu Thangthuama says that all that is a waste as well because even when they have a successful crop they just pile them up because there is no place to sell them; our political leaders continue to fail us there as well. But Pu Zorama insists that at least he must have gotten plenty of help from the departments concerned. But Pu Thangthuama says that the concerned departments officers benefit more from their various schemes compared to the farmers; people keep talking about how Mizoram is fortunate to be able have favourable conditions for all sorts of plants and fruits but they now know there is a long list of failed plants and fruits that don't grow well here. Anyways he continues that the policy of free distribution of both materials and money is seriously damaging the moral of the people; the public is growing soft both mentally and physically; it would be better if they had worked in the same spirit as that of their fore fathers without any freebies. Pu Thangthuama says that Pu Zorama should be doing quite well because he heard that he was secretly very very wealthy; with plenty of land; huge fish ponds all over the place; that he knows how to deal with all political leaders no matter which side of the political divide they are on; that he can even talk about the word of God with politicians if the need be; and then he asks him if he still takes alcoholic drinks. Pu Zorama then says that he is now in the local Church leadership so he does not touch alcohol in his locality; otherwise if he is around his bosses he doesn't mind drinking a bit. Pu Zorama and Pu Thangthuama continue to discuss their problems and at one point in order to help Pu Thangthuama, Pu Zorama suggests he meet their old friend Pu Rema who has been actively involved in politics and has moved up the ladder. Pu Thangthuama responds that he already attempted to meet him before and he adds that it's worthless talking to him when he is drunk and when is sober he is way beyond the reach of people like him.

At this point Pu Zorama's driver hurriedly walks in to explain that he had slightly bumped into a kid of a particular locality and despite his apologies the public piled up on him and they completely wrecked the vehicle. Pu Zorama asks about the condition of the kid. To which the driver responds they have him in the hospital and they said his condition is alright; he continues to say that he informed them that he was Pu Zorama's driver and they all said they know you and your wealth; they also asked him to tell you that if you don't turn up at their locality they will come over to your house here. Pu Zorama asks about the presence of the police. To which he responds they were there but amidst the mob there were plenty who were high on alcohol so the police could not stop them; they started continuously yelling that I was drunk driving and finally when I had admitted they even got angrier then before but the police managed to shield me. Pu Zorama then in anguish begins to blurt out his annoyance at the 'mob rule' mentality but then holds himself back. At this point, to add to the ongoing misery, Pu Zorama gets a phone call informing him that his niece had an accident due to a fall and when they were on the way to the hospital, as there was a death related photography session blocking the road, the poor girl died at the traffic jam. Pu Thangthuama, on hearing the unfortunate news, blurts out that YMA leaders have to be smart about such misfortunes that may result from YMA related activities. He continues to remark that Mizos in general, in the name of altruistic and religious works often develop a very self righteous attitude; for instance those heading back on the roads from a Church service act in a haughty manner and don't give way to the vehicular traffic often creating a problem for other people. Then both Pu Zorama and Pu Thangthuama head out to attend to Pu Zorama's vehicle.

Lucy then comes out to the living room finding it all deserted wonders where all her family members have gone. Just then Dr. George turns up at the door asking her if she

is Lucy. Lucy responds in the affirmative and asks him about his identity. He introduces himself as Dr. George and says that he had called up earlier on the phone. To which she says that she keeps getting all these calls as such it's hard to keep track of them all. He asks about the whereabouts of her family members; to which she responds they must be around somewhere. Dr. George then says it's alright as he has come to see her and not them but comments that she looks a little different from earlier. At that point Zuala, a police officer also lands up at Lucy's place. As he enters he comments that Lucy's house looks a little different from his previous visits; further adds that she looks quite different from the college days. Soon Pi Mary makes her return home and she starts asking about who her visitors are and asks Zuala if he is the doctor. Zuala responds no and that he is a recently qualified police officer. Then Pi Mary turns to Dr. George saying that he must be the doctor. She then starts to consult him for an uncomfortable digestion related problem. Dr. George just says that she should take some medicine for it. To which Pi Mary says that she needs a specific prescription and he responds saying that he is not that kind of a doctor. Coincidentally, the neighbouring girl, Lucy walks into their house and soon Dr. George and Zuala both realize that they had come to see the Lucy who had just turned up and they follow her out of the house. Ramthangliana returns and asks his mother which one of the two young men did she find more compatible; to which the mother just blurts out don't ask such stupid questions and heads of the room.

Scene II

Voices are heard shouting in a jubilant and charismatic manner. The voices are heard saying "Victory belongs to the Lord!" and Pu Zorama's daughter Lucy comes tumbling into the living room; sometimes in a somersault and at other times bending over in sudden jerky movements and shouting out "Victory belongs to the Lord!"

“Satan go away” “Get out of here”. She calls out for her mother who turns up almost immediately and soon Ramthangliana and Pu Zorama turn up to find out what’s going on. Ramthangliana comments if Lucy has been bitten by a mad dog because of her strange charismatic behaviour. Lucy continues to rant on “Satan the enemy has been defeated.” Ramthangliana asks how Lucy can call Satan an enemy; what if Satan gets angry and says he going to take away all that belongs to him from this house; they will have nothing left. Pi Mary sternly responds to her son asking him to stop behaving like a fool. Pu Zorama also adds aggressively saying that he was going to give his son a thorough beating. Just then a voice is heard from above.

“Zoram Zoram wake up! Your son speaks the truth! You all take my name and engage in all sorts of immoral, unethical and unchristian acts! You all disappoint me terribly! Don’t go around announcing victory in my name all over the place! You all need to remain faithful and honest in your place of work, in Church related activities, in your love life and relationships! Don’t shout out victory in my name, instead, live lives worthy of being called my children! You have forgotten me your Lord God and have started worshiping material possessions and wealth! You all have left me the one who is omnipotent and almighty for your own personal desires to be able to do anything and everything that you want!

(NINJA NITE)

'HMANGAIHNA LAKLAWH EUH'

Script : H. Rotluanga
21.05.2009

(NINJA NITE)

HMANGAIHNA LAKLAWH EUH

SCENE-1

Script : H. Rotluanga

21.05.2009

- Pa : Khawiahnge maw a'n rawn tawi khaw hmuan leh dawn ni? He pa tirh hi chu a man hla lo khawp mai. A ni em em lo lutuk. Han tir hlek ila a rawn haw har em em reng ringawt.Bawiha!!
- Fapa : Eih (nem deuhin)
- Pa : Khawnge i awm?
- Fapa : Hetah!
- Pa : Khawih hetah?
- Fapa : Hetah hian!
- Pa : Ka hmu thei hlei nem che!
- Fapa : Kei paw'n ka hmu thei lo che!
- Pa : Rawn haw nghal rawh!! (Command deuhin)
- Fapa : Nia...
- Pa : Awm hmuna "Nia" lo khan rawn hawh mai rawh!
- Fapa : Ama rawh chu...
- Pa : Ka fapa chu a ni sia, a va mangan thlak e aw! A inmil lo e mai!
- Fapa : Ni e...
- Pa : Ka thin hi i tirim tak tak dawnin ka hria! A nihin a ni lo khawp mai! Engatinge i rawn haw loh? Rawn vuak i ngai a ni maw? I rawn haw dawn em? Ka rawn vaw nghal dawn che, i hria em? Hlap deuh dawn che a ni.

Drum rolls.. Pa tlan chhuakin a fapa a pan a, a fapa thau lian pui chuan a rawn su tlu a.

- Fapa : Awi... Apa a na lo ti rawh?
- Pa : Naa! (vin deuh in)
- Fapa : E...
- Pa : Khatianga in suttluk kha a nat loh i ring a mi?

A fapa chuan a pa chu inthiamlo deuhin a melh a

- Pa : Engnge kha ti vaka min rawn sut a?
- Fapa : Nang ma'n min rawn su a ni kha.
- Pa : A awihawm loh nang ma'n helaiah hian min rawn su a ni kha. I hria em? I inti pa ve deuh tawh a maw ni?

A fapa chu ama lamah a pawt phei a

- Pa : Lo hnai teh!
- A fapa chu a rit lutuka a pawt sawn zo lo a*

A va han zei lo e aw! Tawlh phei rawh a ni leh! Ka tir che a hmanhmawh tawkin.
Alu lei turin ka tir che a ni lom ni? Khawng e i Alu lei chu?

Fapa in Alu pum khat a kekawr ipte atangin a phawr a. A pa chu peiin.

Fapa : Hei...

Pa : Hemi Alu pumkhat hi maw? A manganthlak lutuk! Hemi Alu pumkhat hi kan chhungkuain kan kham dawn a mi?

Fapa : Kan xerox mai dawn alawm!

Pa : Tunge Alu-te xerox ngai?

Fapa : Kan tichhin dawn alawm!

Pa : Ka tichhin anga, ka ei tir teuh zawk dawn che a maw ni le! Ak leh nghal rawh!
Va thleng leh ang che! Mai mai! Mangan thlak lutuk

Rp-i rawn lut in

Rp-i : Pa!

Pa : Ei!

Rp-i : En teh! Mama hi thenawmah sawn naupang pakhat a su thal tawp! Min ti zak lutuk!

Pa : Naupang i su thal a maw?

Fapa : Aw...

Pa : Engtinng e i sut theih?

Fapa : Ka kalna turah a lo awm a ni kha?

Pa : I kalna turah pawh awm se! I kawng kalte hi hawi ve deuh ta che!

Fapa : Ka hawi lutuka churang chuan alawm ka sut!

Pa : Aa nih...hawi lutuk vanga sut...a awih awm lo em mai!

Rp-i : Min tizak lutuk Mama hian!

Pa : Engtinng e a awm Mami naupang chu?

Rp-i : Ka pa ih maw...a nat hmel lutuk! A thal chiang rap!

Fapa : A chawh!!

Rp-i : Uih...i van tawng thei rap thlak!

Fapa : De dei dei dei...

Rp-i : Min chhang tawh suh!

Fapa : Ih...pawng!

Rp-i in Ui...a ti leh a

Pa : I u hi chhang zawt zawt zel suh! Engtin maw, Mami?

Rp-i : Tawng pawh a tawng thei lo! An au a (*Fapa chu a lo insiam chhiaa*) Pa-a ninawm sawi pawh ka sawi thei lo!

Pa : Lo ti buai suh i u!

Rp-i : Chuan maw an ko luih luih a...chhan pawh a chhang thei lo!

- Fapa : Weii...a tawng thei lo sa hrim hrim!
- Rp-i : A ni maw? Mahse nikhaw hre loin a tluk reng saw!
- Fapa : Harh pawh nisc a ni-te khua chu a hre kher lo ang!
- Rp-i : Uii...engtinng maw kan tih dawn he pa hi!
- Pa : Anihin a ni lo reng reng! Kei pawh mi su thal tawp a lawm! Anihin a ni lo lutuk!
- Rp-i : Damdawi in-ah an phur phei a, an buaipui luih luih mai! Ka zak e kalna apiangah min ti luih luih zel!
- Pa : A zahthlak lutuk! Mi pawh kan sawi lo chauh a nih chu Mami! Naupang chu damdawi in-ah chuan an phur phei a maw?
- Rp-i : Phur phei e, uii...ka zak lutuk a nu-te phei chu an mangan hmel lutuk, Pa-a! Pawisa te pawh kan pek ve a ngai ang, Pa-a.. Mama avang hian kan buai hnem tawh e. Va kal ve ru Pa-a.. damdawi in-ah chuan.
- Pa : Kan va kal ang!
- Rp-i : Eirawng chu ka lo bawl mai ang. Engmah lo ngaihtuah su.
- Pa : Kei zawng ka vanduai fanu pahnih hi ka nei a ni ringawt mai. Rilru hi a hah em mai! Ha hah!

Fapa.. pa hmung zuin hmeichhe kal dan zir pahin; an chhuak dun a

Fapa : An buai zo anih hi hi!

SCENE-2

Rp-i chuan in tihfel pahin

- Rp-i : Mama hi chuan min va'n tibuai thin tak em, Rilru hi a hah ngawih ngawih!
- Melo-i : Ui thiannu i dam em?
- Rp-i : Ui Lalmelo!
- Melo-i : Kan inhmuh khat zia hi!
- Rp-i : In van fel em em! Min rawn tlawh.
- Melo-i : Engnge tunlai ten i ti thin?
- Rp-i : Nimin-ah kan exam zo chiah a. Ka free ve deuh chiah a, mahse tihtur neuh neuh hi ka ngah lutuk a inchung khurah hian.
- Melo-i : Exam chu i titha em?
- Rp-i : Tha nang! Ui ka fail Chiang ngawt ang!
- Melo-i : Ui nang hi chu ka fail dawn hi i tih jaih jaih a. I fail leh tho ang!
- Rp-i : Mi-te hi chu hnem ve deuh thin la.
- Melo-i : Ui, Tetei rei tawh zia hi.
- Rp-i : Laltetei a rawn kal ve a mi.
- Melo-i : Kal e! Sawtah a thiante a hmu a, a be kawi lehngah a nih kha.
- Rp-i : Ui, Laltetei hi chu a ngaihna hi a awm lo reng reng. Engtik lal pawhin a pending reng mai.

Tetei a lo lut chiah a. Lut pahin.

Tetei : Ui. Lalmelo engvangin nge min lo kal san?

- Melo-i : I rei em a ni kha!
- Rp-i : Ui, he nu hi i va rei thei ve?
- Teteii : Engvangin nge in thenawmia tlangval saw min hrilh ngai miah lo va?
- Rp-i : Thenawm-ah tlangval kan nei reng reng lo!
- Melo-i : Tunge? Ka va'n hre ve lo em em!
- Teteii : I hre lo ami, kha gate bula lo thu kha!
- Melo-i : Chu'tiang an awm reng reng lo e a.
- Teteii : A awm a lawm. A bulah chuan bike pawl a ding a, chuan kekawr tial a ha.
- Melo-i : Ui an awm lo chu'tiang. An awm reng reng lo.
- Teteii : An awma ka hmu alawm mawle.
- Rp-i : I va hmu thei ve.
- Teteii : Tak tak e.
- Melo-i : An awm thlawt lo.
- Teteii : An awm meng ta che!
- Melo-i : Hei ka meng ka meng. Ka hmu lo!
- Teteii : Awi... i awih loh chuan va en rawh.
- Melo-i : Anih ka va en ngat ang!
- Teteii : Va en rawh! Va en rawh, a awm loh chuan Darrokima a ni mai!
- Rp-i : Tunge Darrokima chu?
- Teteii : Thihsak pawh ka ngam!
- Rp-i : Tetei-i hi chu tawngkam hi i hneh ve ngawt mai.
- Melo-i : Ui, tumah an awm lo, ka hawi kual vek a. Vai mix zuar chiah ka hmu! Chuan bike pawl i tih kha, bike a ni reng reng lo mix bur a ni kha! Kekawr tial ha i tih te kha, kekawr tial a ni reng reng lo, lungi feng a nih khaaa!
- Teteii : Fn teh ka lo phei kha, min lo en a maw, in la chhelo tawkin a lo in pose phei vel, kei lah ka lo en tha duhlo vel, ui...ka che chhe lutuuuk!
- Rp-i : Ui...in va han lerh kawh tak! A ngaihua hi chu in awm thlawt lo a ni.
- Melo-i : Ui...ka ril a tam c. Thil ei chak deuh ka nei.
- Teteii : Eng?
- Melo-i : Es-i chhang ka ei chak. Ka va lei lawk ang.
- Rp-i : Ui, Melo bon a sipisial pakhat leh a sipisial lo pakhat i rawn lei dawn nia aw.
- Teteii : Chutia i kal ro ro chuan, Vai pawp rawn lei nghal rawh.
- Melo-i : Ka rawn lei dawn nia.
- Teteii : Chu i hria em? I lei tur zawng zawng chu, bon sipisial pakhat leh sipisial lo pakhat leh vai pawp leh es-i chhang.
- Melo-i : Aw ka rawn lei dawn nia.
- Melo-i chhuah hnu chuan*
- Rp-i : What's the news? Engnge thiannu?

- Teteii : En teh maw...ka hrilh ang che, tunlai chu maw, ka rilru a hah tawp! Enjoyment pawh hian min tihlim zo thlawt lo.
- Rp-i : Ui...nang teh meuh enjoyment pawhin a tihhlim zawh loh che a? En teh eng lo, in in ti thiam lo a mi?
- Teteii : Aih, en teh maw, englo, chutiang lam pawh a ni lo a maw, i hria em? Ka nu leh pa te hian an duh lo tawp a.
- Rp-i : Ui, a ni maw? Chutiang em em in i nu leh pa te hian an duh lo tih ka lo hre miah lo.
- Teteii : Ui... duh lo tak an ni! En teh hmanni zana a rawn leng phe chu maw. An awm lain ka nu leh pa ten min hau a ni chu!
- Rp-i : A ni maw? A zahthlak awm!
- Teteii : A ni kha a zak tawh sia, kawngkhar atang khan mangtha aw a tia maw. Kha kha mangtha tih loh kha chu a chi tawh si lo va, i hria em, mang ka ti kha, ka pa in ka chhip samah min lo kek a, mangthaaaa ka ti a...ui ka che chhe thei lutuk.
- Rp-i : A zahthlak awm! Ka khawngaih che!
- Teteii : Ka zak tawp! Enteh ka pa hian a duh lo leh zual tawp a, i hria em. Vawi khat a rawn leng ka hria leh chuan, kawngkharah rah puah bomb kan dah ang!
- Rp-i : A ni maw!
- Teteii : Ka rilru a hah tawp! Mahse chutiingin Mizoram-ah rah puah bomb a awm dawn a mi!
- Rp-i : Awm lovang! Vawm puah bak a awm dawn em ni.
- Teteii : Nia a ho e! En teh tunlai chu maw ka nu-te hian min hau reng. Kar hmasa kha niin ka hre ta, chu tah pawh min hau a!
- Rp-i : A ni maw! I chhang leh zuah zuah a mi?
- Teteii : Chhang pek e! Thinrim tawh rap, chi loh si lo, mi chhang suh a ti, kan chhang siah, min han beng siah! Awi...ka khawvel chu kut hlir a ni mai, kut hlir! Ni tla van vuaiin min beng a lawm! Chi lo...
- Rp-i : Ui, a na awm! Ui ka van khawngaih che, nang pawh insum ve ta thin che.
- Teteii : Chu chu alawm. Ka rawn kal dawn chiah pawh khan min hau leh a.
- Rp-i : Chhang leh zuah zuah em?
- Teteii : Teuh nang.
- Rp-i : A ni maw! I thiam thu pawh i sawi lo va?
- Teteii : Ka thiam thu pawh engmah ka sawi lo.
- Rp-i : Engtinge i tih?
- Teteii : Isua angin ka ngawi reng.
- Rp-i : I piang thar a maw a ti hrim hrim ang i nu chuan.
- Teteii : En teh thil ka hrilh ve hrim hrim ang che. Hmanni chu ka pa'n min zilh ve khanglang a nih chu.
- Rp-i : A ni maw! I pa a tawng duh loh loh nen. Engngea ngatinge?

- Teteii : En teh maw, phaia kan awm laia ka thian hnam dang chi hrang hrang vai, sap, sap nial nual, sap chiah lo tih velte hian maw, minrawn be reng a, i hria em. Inah lah nise in leng ka nei reng bawk sia. Ka pa'n mambawih, tiang em em te chu a, a ti ve deuh a.
- Rp-i : A ni maw chuan engtinngae i chhan?
- Teteii : Awi ka pa lungngai suh hnam tin pu-ah ka la siam ang che ka ti hmiah.
- Rp-i : I va'n chhang thiam em em chuan i pa chuan engtinngae a tih che?
- Teteii : Tih ngaihna hre nang, ngawi tawp, nui tawp... a hai....Awi...kha lampang kha chu sawi tawh lovang, hlim ang, hawh tawt sawi ang!
- Rp-i : Tawt, Engnge tawt chu?
- Teteii : Ngaihzaung tihna a nih chuu!
- Rp-i : Awi...kan hre lo ve thei lutuk a.
- Teteii : I nei em tawt?
- Rp-i : Nei chiah lo a maw.
- Teteii : Ngawi rawh lawk lawk... (*phone en pahin*) Tawt number four ka be peih lo. Ka ning tlat he pa hi chu min tibuai huam huam zel a. Chuan sawi ve tawh rawh le.
- Rp-i : Ahming chu maw Amawia a nia. Khawtlangah leh kohhranah te inhmang deuh mai a nia.
- Teteii : A hmel a tha em?
- Rp-i : Mit a in ang lo va. Hmel chu kei chuan chhia ka ti em em lo. Nang mahni nen in in hmu ang a i hre ve mai ang. Chutiang vel chu a nia.
- Teteii : Chutia i han sawi vel hmangah chuan in la puitling thaw uih an tih ang vel chi hi maw?
- Rp-i : I van ngeiawm thiam tak. Ai, ih kei chu khawtlangah leh kohhranah inhmang mi hi tha ka tia. Amah hi a fel a, minrawn rimna chu a rei tawh a, mahse ka la aw vel chuang lo va.
- Teteii : In la ni chiah chuang lo va?
- Rp-i : Mahse tunah chuan ka khawngaih ve deuh hlek tawh a. Nih pawh ka hre em em tawh lo.
- Teteii : Hnathawhte a nei em?
- Rp-i : Aih. A zaung ve mek.
- Teteii : Ui ui, chutiang hnathawh zaung mek, zaung ngai lo awm sa star tu tawh che ka hria.
- Rp-i : Tu maw?
- Teteii : Awi awi, chu ngaihzaung deuh reuhthe i neih chu ka hrilh dawn lo che, ka hrilh dawn lo che.
- Rp-i : Min lo hrilh ve teh Laltete, chutianga min lo duh vetute chu.
- Teteii : Teuh lo.
- Rp-i : I van ngeiawm thiam tak. Min lo hrilh ve.
- Teteii : Umm... anih ka hrilh ang che. Anmahni chu hausa tawp a maw. An hausak zia chu an in chhungah pawh room hran an nei thlap. Chuan maw, a chhungte hian an ~~chu tawp~~ a i hria em. A len chhuah pawh hi an phal vak ngai lo. A awmna hmunah ~~chu an~~ pe tawp.

- Rp-i : An va hausa awm em em!
- Teteii : Hausa lutuk. Nilenga hna a thawh chu ei leh mut a ni mai.
- Rp-i : Ani maw! Min lo hrilh teh ka hria ang em?
- Teteii : Hre mai thei. Kan kawmthlangte vawkpui.
- Rp-i : Ui...i thusawi pakhat mah ka awi tawh dawn lo!
- Teteii : Thinrim suh thinrim suh. Hmeltha an thinrim ngai lo, hmeltha.
- Rp-i : I va'n ngeiawm tak.
- Teteii : Tuna mi chu tak tak tawh, a hming chu Johny-a a nia mawh. Ui... a star tawp che.
- Rp-i : Ka awih thlawt lo! In kawmchhakte vawk aniang!
- Teteii : Teuh lo mai, a star zia che chu i awih lo chuan Melo-i ila zawt dawn nia. Melo-in a hre hneh rapthlak.
- Rp-i : Awi... dawt hi i van sawi thiam em em.
- Teteii : Tun ami chu dawt ani lo ka ti chu. I duh leh Melo-i i zawt dawn nia. Melo-in a hre lutuk.
- Rp-i : Nia ka zawt ang Melo-i chu rawn kal se.
- Teteii : Zawt rawh!
- Melo-i : Ka rei em?
- Rp-i : Khawnge?
- Melo-i : Eng maw?
- Rp-i : Ei tur chu!
- Melo-i : Ui, enteh ka ril a tam lutuk a, ei tur kha kawngah ka rawn ei zo vek!
- Rp-i : Ui, a ngaihna hi a va'n awm lo!
- Teteii : A vai khan i ei zo vek a mo?
- Melo-i : Aw.
- Teteii : E he.
- Melo-i : Hmeltha an thinrim ngailo, an thinrim ngailo.
- Teteii : Bazar-ah ril tam em emin ka kal pui che a, Rp-i te in ka thlen pui che a, chutah i ei zo vek a maw? Chutah i thil lei zawng zawng i ei zo vek a maw! Ui, ka thinrim lutuk ka chhu dawn che maw ni le.
- Melo-i : Hmeltha an thinrim ngai lo.
- Teteii : Chutin lo ti suh. Nangmah ka zui na lamah che ka pheikhawk pawh ka chhuih chhe vek tih hre rawh!
- Rp-i : Ui, hei a kau tak tak.
- Teteii : Tuboh i nci em?
- Melo-i : Ka pai alawm tuboh. Khawi ka lo siam ang che.
- Rp-i : Awi...thiannu i van pai chi kim em em.
- Melo-i : Kei chu inchhuih hi ka hrat lutuka ka chhung ten pai rawh an tia ka pai ve hmiah. Hei kei chu karandi te hi ka pai thlap zel.
- Rp-i : Enga tan nge i tih?

- Melo-i : Kei chu hei hmai plaster nan hian maw a pangngai hian min hneh lo va tiang hi ka hman tawp zel. In mamawh chuan min phone ve thin dawn nia aw.
- Teteii : Chiang sa!
- Rp-i : Nia kan rawn phone ve thin dawn che nia.
- Teteii : Melo Johny-a kha zu awih lo va.
- Melo-i : A awih lo va mawh?
- Rp-i : Dawt hlir min hrilh a engtinnge ka awih tawh anga?
- Melo-i : Enteh Johny-a chu maw a chhe lo tawp. A mawi tawh chiah hian a thau lehngal a maw. A khal khat tlat, ui, a chhe lo tawp hi ni mai. Duh ngei ngei la a ni mai.
- Teteii : Ui, i sawi thiam lo keiman kan sawi a nge. Johny-a chu i hria em a pa tawp a maw. Bike an khalh, an ding, an rawn leh hawi chiah hi chu maw hmeichhia star lo an awm lo. A hmelthat zia chu helmet full face a khum thin a, chutatang chuan a hmelthat zia a rawn lang chhuak thei.
- Rp-i : Ani maw!
- Teteii : Chutiang khawp chuan a hmeltha. Chuan maw, an hausa tawpa i hria em? An hausak dan chu anmahni hi State Bank of India an ni rinngawt. A mu-te hi maw pawisaa a ni mai. Duh ngei ngei rawh chu chu a ni mai.
- Melo-i : Ni chiah. Duh ngei ngei rawh.
- Teteii : Enteh a star na che chu maw hmannia bazaara kan inhmuh kha i hria em?
- Rp-i : Nangmah nena kan inhmuh kha? E aw aw aw.
- Teteii : Tah khan a lo hmu che a min lo zawt nghal tawp, a tha tawp, fapa mal ani a chhuah chi miah loh.
- Rp-i : Ui, mahse an hausa bawh sia, keini in chhungahte chuan an rawn leng tha duh teuh lo mai.
- Teteii : Awi..In rethei dan hi a duh chi.
- Rp-i : Chu pawh chu nise kan hmelte kan piante hi a nalh lo ropui sia, anni te chu an hausa sia, nula hmeltha tak tak, pian nalh tak tak, an hmu hnem awm e!
- Teteii : Ka hrilh ang che, i hria em, i pian nalh loh dan leh i hmel buhchip dan hi a duh chi. Duh ngei ngei rawh Johny-a chu, chu chu a ni mai.
- Rp-i : Awi, mite hi hnem ve deuh la, i va han ngeiawm thiam tak. Kei chu maw a lehlahmah chuan kohhranah inhmang leh khawtlangah inhmang hi tha ka tia.
- Teteii : Chutiangah chuan engtinnge khawtlangah an inhman thei ang, phaiah an awm char char a lawm.
- Rp-i : Mahse phaiah chuan khawnge an inhman chuan ang?
- Teteii : Chutia tihte chuan an inhmang ve tho alawm.
- Rp-i : Khawiah?
- Teteii : Vai khawtlangah.
- Rp-i : Chutiang vai khawtlang a awm lo tih kan hrechiang ve tho alawm. Dawt hi sawi zawt zawt zel suh.

- Teteii : Johny-a chu duh rawh ka tih chu, chu chu a ni mai. Hausa bawk si, luck bawk si, hmeltha bawk si, pa bawk si, an thi thei lo, ei sen loh sarih an nei. Duh ngei ngei ang che. Chuan Johny-a in nih chuan thian pahnih a nei a, kan pahnih hian a ni mai.
- Rp-i : Anni te pawn ngaihzawng an nei ve tho ang chu.
- Teteii : Chutiangte chu insawirem dan a awm alawm. Thian quota te pawhin kan lut ve ang chu.
- Rp-i : In va'n ngei awm tak. I dawng lal a nge aw. Hmanni zanah a rawn lenga i tih zuah zuah a.
- Teteii : Ah mipa hmaah second thum kan tap a, a dik vek mai a lawm.
- Rp-i : Maw engtinng e i tah, kei chu ka tap thiam lo reng reng.
- Melo-i : Ani hi chu a zei ve hrim hrim a, a ti ve thei zel mai.
- Rp-i : Han tap chhin teh.
- Teteii : A har lo reng reng. Leh lam kan hawi a, mit hi na deuh deuhin kan nuai a, mittui tlem a rawn tla a, kan nuai a kan chhun zawm tawh mai alawm. A har lo lutuk.
- Rp-i : Ui, i va'n thiam em em. Mahse an ban nelh ang che an hriat chhuah hunah.
- Teteii : A teuh lo, sawrkar tharahte chuan min ban teuh lo, keinite chu a nghet alawm kan nih.
- Rp-i : A va'n ngeiawm tak!

SCENE-3

- Amawia : In awm em?
- Rp-i : E Mawi. Lokal rawh lo leng rawh, teh hlawla che. Hetah hian lo thu rawh. Mawi hei Teteii leh Melo-i ka thiannute an nia.
- Amawia : Hei hi i thiante an ni maw?.
- Teteii : E Amawia maw! Mit chu a lo inang lo thei dawn ta hle mai! Tiraw.
- Melo-i : A lo inang lo hle mai!
- Teteii : A lo inang lo thei hle mai. Ahai!
- Rp-i : A zak ang e! In thing thei lutuk. Amawi, thingpui i duh angem le?
- Teteii : I ha a nget a thingpui i in ngai lo tiraw?
- Amawia : Ngawi rawh Rp ka in lo mai ang. Chaw ei a hnai tawh e mai.
- Teteii : Amawi i tawng lai khan a lang a, i bahpui number four kha a nget a nih kha.
- Rp-i : Awi...i duh lo tak tak a mi? An sawi vang khan i lo duh lo te hi aniang e.
- Amawia : Ani lo chawei a hnai tawh em mai.
- Teteii : Amawi i hnarah khan thil uai nel nel a awm a, mahse engnge ni tih chu kan hrih lovang che.
- Rp-i : In ti zak a nge! Mak thei em mai! Enteh Amawi, engamah ngai suh aw, an fiamthu reng an ni chu. I lo zak a nge aw!
- Teteii : Nia keini chu engamah min ngai suh, keini paw'n engamah kan ngai lo che. Ahai...

- Amawia : I thiante chu fiamthu an duh hle mai a.
- Teteii : A inti fekfawn phian a!
- Rp-i : Chuan Amawi engtin maw?
- Amawia : Natuk zingah Branch hnahtlang a awm dawn a. Rawra thiar a ni dawn a, i hman ve angem?
- Rp-i : Exam kan zo tawh a ka hman ang. Min lo sawm la mahni chauha kal chu a nuam lo.
- Amawia : Nia ka rawn sawm ang che. Ka rawn kal dawnah ka rawn phone ang che.
- Rp-i : Aw englo ka rawn message ang che anga, ka rawn message hun hunah che rawn phei mai rawh aw.
- Amawia : Aw aw, min rawn message mai rawh.
- Rp-i : I duh lo tak tak a mi? An fiam vang che khan i lo in thlahrung a nge!
- Amawia : Ka in lo zawk mai ang.
- Teteii : Thingpui-te a nghei vel. Ahai...
- Melo-i : Enteh a ruk chuan a in chak reng sia.
- Teteii : Enteh ti khan a va haw anga, a bulah thingpui sen hang, a vei lamah chawthing a bulah chi.
- Rp-i : A mak thei e, Tete lo in sum ve deuh te u!
- Amawia : Rp kei chu ka phei mai dawn a mi. Chuni chu ka rawn hrilh che branch hnatlang chu.
- Rp-i : A nih min rawn sawm ngei ngei dawn nia.
- Teteii : I haw mai dawn a mi?
- Amawia : Aw ka lo va phei mai ange.
- Amawia a chhuak fel ta a*
- Teteii : Ui...a chhe lutuk a chhe lutuk. Hetiang hi engatan nge i tih. A chhe lutuk a chhe lutuk.
- Rp-i : Mit a inang lo ka tih reng kha.
- Melo-i : Engtinng khang tiangte kha i duh a? A chhiat a chhiat zia kha.
- Teteii : An deuh a nei.
- Rp-i : Prison break a a changtupa kha maw?
- Teteii : Teuh lo mai. Barakhaih zawh hlim a ang.
- Melo-i : Chuan a an pakhat chu i hria em? Vawm thlawrh!
- Teteii : A tawng apiangte kha a melh ang kir kcr a! Patling a sam khawro zia te kha. Engtinng khatiangte kha i duh theih!
- Enteh ka hrilh ang che Johny chu duh ngei ngei ang che. Entirnan tah hian Johny-a ding ta se hetah Amawia ding ta se, Amawia'n Johny-a a hmu kha a zak lutuk a, a mawngmirh a in free turn ang a, kum thum hnuah bak a rawn let ngam tawh lovang. Chutiang vel chu a ni. Johny-a chu duh ngei ngei rawh chu chu a ni mai.
- Rp-i : A hrim hrimin hmu pawh kan la in hmu baw si lova, chutiangte lo duh ve ringawt ka zak e a!
- Teteii : I maw lutuk zaninah ka rawn len tir ang.
- Rp-i : Chu phei phei engtin nge ka tih anga. Mipa ka be thiam lo.

Teteii : *Biak a ngailo, hiam hiam a ni mai! Zaninah karawn lentir dawn aw. Kan inbe fel anga chuan a ni mai. Ui, dar engzat nge?*

Rp-i : *Ka hre lo. Melo, i mobile kha han en teh.*

Teteii : *Dar engzat nge?*

Melo-i : *Dar 2 a rih tep.*

Teteii : *Minute engzatin nge a la rik loh?*

Melo-i : *Minute 2 vel. Engatinnge?*

Teteii : *A pawl lutuk, pawl lutuk.*

Rp-i : *Tinnge?*

Teteii : *Ka tawt number 2, sub number (a) pakhatnate-in vawinah leng chhuak ang a ti.*

Rp-i : *Lehlamah pakhat i ti, Aww ka thian nang chu!*

Teteii : *Franky-a kha Karizma nei kha.*

Rp-i : *Khami kha maw? Awi nang hi i lo nih pui leh hman tawh a law?*

Teteii : *A nuihzat thlak tawp, thikthu a chhe ropui! Min lo phone a mipa aw a hriatte hian a thinrim tawp zel.*

Rp-i : *A ni maw?*

Teteii : *Min lo call tep tawh ang.*

Teteii chuan phone en pahin

Teteii : *Engtinngce ka tih ang. Amah!*

Phone chu Melo-i a pe a

Teteii : *Mipa aw in be rawh aw! Mipa aw a thiam lutuk.*

Melo-i chuan a aw ti thumin

Melo-i : *Hello, a thianpa ka nia. A buai deuh hlek a.*

Phone chu Teteii hnena pe lehin

Melo-i : *Nangman be rawh.*

Teteii : *Hello Franky, aih, nilo, enteh, kan thian mai mai alawm. Bazar-ah ka duh lo chung chung min zui a. Ai, ni lo, chutiang, hello? Awi a ti tau ve khanglang a ni chu!*

Rp-i : *Ti kha chuan Karizma-ah a chuang dawn ta lo.*

Teteii chu a tum deuh a

Rp-i : *Hmeltha an thinrim ngai lo, an thinrim ngai lo.*

Teteii : *Awi ka ngei e! Karizma lo pawh chuanna tur dang pawh ka hre teuh.*

Teteii chuan a phone chu a thiante hmuh pahin

Teteii : *En ta che contact list kha en rawh.*

Rp-i : *A ni tak tak kha? Engtinngce number atangin i hriat theih a?*

Teteii : *En ta che MZ-01 a in tih vek khu.*

Rp-i : *An hming tello khan an number atangin i hre vek a maw?*

Teteii : Tunge Franky-a thik atan ka ti ang aw? Pawilo Hmangaih-a ka phone mai dawn. Hmangaih-a chu a ri hriatna a tha vak lo a, ka be ring deuh a nih pawhin min lo hrethiam dawn nia. Ka phone tawp dawn.

Teteii chuan Hmangaih-a chu ring deuhin phone-ah a bia a.

Hello Hmangaih! Vawiinah leng ila. Rp-i te inah khan aw. Ka lo nghak ang che. Rawn kal vat vat rawhaw! E lawk lawk lawk! Helmet kha full face khum rawhaw.

Rp-i : Ngatinngc? Full face kher.

Teteii : Franky-a thik nan ka ti sia, Franky-a aini a hmeltha lo deuh hlek, chuvang chuan ania. Chu zaninah chuan ka rawn lentir ngei ngei dawn nia aw.

Rp-i : Ka hreh e Tete, kei chu tawngkam vel te ka thiam si lo va. A nuam lo.

Teteii : A ho lutuk.

Teteii phone a ring leh a. Hmangaih-a a rawn thlen avangin a chhuak ta a. Melo-i chuan Teteii hnenah chuan kan haw rual dawn lo mi ti pahin bike-ah in triple a ngen a, Teteii chuan Beraw-ah kan tlang dawn tih pahin a hriat thla thak a. Ke-in i lo haw mai dawn nia.

Johny-a leh a thiante an rawn lang ve tan a. Johny-a chuan a bialnu Zochhuani rim tumin a thian pahnihte nen bike in an chhuak a. Pawisa neih an nei lo thung. An kalkawngah Zochhuani an hmu.

Johny-a : Zochhuan...I dam em? Nang tluka hmangaih leh duh hi ka nei lo a sin.

Zochhuani : Min hmangaih chuan min thawkkhum suh!!

Johny-a : (A thiante hnenah) Engemaw ei tur in nei em?

Thianpa-I : Centre fresh ka thial hnu I duh em, Lawngpar???

Johny-a : Zochhuan....Ka hmangaih dan che hi maw sawi mai hian a siak lova, sawi loh mai hi a tawkin ka hria. Chuan maw Zochhuan...nang tluka duh hi ka nei loving thudang nise, an awm dawn chuang lo a sin.

Thianpa-I : A tha lutuk....a tha lutuk (Sawi zel rawh tiin an lo fuh a)

Johny-a : Chuan maw Zochhuan....ka englai hi nge I duh ve??

Zochhuani : I englaimah!!!

Johny-a : Ka thinrim lutuk...Kutthlak ang u...Enge a awmzia?

Thianpa-I : Kha aia Romantic khan ti rawh!

Johny-a : Zochhuan....Ngai teh... Chaw I ei tawh em? I awmdanah hian keimah hi min duh tawh lo tihna a mi?? Midang duhzawk I nei a mi Zochhuan???

Zochhuani : Aw ka duh tawh lo che.

Johny-a : A na lutuuuuk...(A tap nghala)

Thianpa-I : In sum rawh, in sum rawh, I duhzia han hrilh leh hram teh.

Johny-a : Zochhuan...Kei chuan ka nunna tlukin ka ngai che a, A nuamah pawh a hrehawm chu thudang nita sela, a hrehawm ngawr ngawr pawn ka duh che a. Min duh tawh lo, midang I nei tawh tihna a mi? Min hrilh tawh mai rawh.

Zochhuani : Aw..Ka nei tawh.

Thianpa-I : Pawiti suh...!!

- Johny-a : A theih tawh loh piah lam!!
- Thianpa-I : Pawi ti suh...I duhzia thu kha han hrilh leh hram teh.
- Johny-a : Zochhuan..Ka lam hawi hian I nui tawh dawn lo nge? Ka ta tur I ni tawh lo zawk ami?
- Zochhuani : Aw.. Ka ni tawh lo.
- Johny-a : Aw...a tawk...Mahse Zochhuan hei hi lo hria ang che..Tunge ka nih hi!! Ka duat theihzia che kha I hria em? Ni in a en sa lutuk ang che tih hlauin Nihliap ka pe che a. Fan-in a chhem na lutuk ang che tih hlauin ka Off sak che a, Hmanni lawka kan inbiak khan, I thusawi nen a va inang lo ve. Zochhuan...Anih leh ka intihlum ang aw??
- Zochhuani : I duh leh va intihlum la ni mai lawm.
- Johny-a : Anih leh min kalpui thei em?? Mawwh???
- Thianpa-I : A pa lutuk, a pa lutuk, Johny I pa
- Johny-a : Zochhuan..tunah chuan ka thinlung hi I tikeh chhe tawh a sin! Tunah hian ka thinlung hi vih I la duhtawh lo, I la kar zui....Hmangaihna hi hetiang a lo nih chuan a va hrehawm teh teuh ve. Nangmah ngei pawhin, nanglo chu ka nei dawn lo, midang I neih pawn ka tibuai tho tho ang che tih I tawngkam I chilper pawh a la hul lo a sin. A lo rapthlak a ni ti rawh u.....Awle chuan a saseh turte'n an khawngaih theih nan a mittui a titla thin. Tichuan a saseh turte chuan an rawn pan a, a lo seh thin. Chutiang chiah chuan nangpawn i Awle mittui hmangin min thlem hnai a, min seh a, min sepsu a, min chhakchhuak leh ta anih hi.....Duat theihtawpin ka duat che a, ka ngaihnan a ni lo. Ka rilru chu a na, mahse Zochhuan hei hi lo hria ang che aw...Tunge ka nih tih hi in inneih zanah i pasal nen in la hre ve ang.
- Thianpa-I : Johny...pawi ti suh, i luck ber, i hmeltha ber
- Johny-a : Ka luck ber, ka luck ber, mahse Zochhuani'n min duh lo.
- Thianpa-I : A aia tha an tam..
- Johny-a : A aia tha tam mahse, Zochhuani a lawm ka duh.
- Thianpa-I : Pawi ti suh, a rawn let leh ang.
- Johny-a : A rawn let leh dawn anih chuan tunah rawn let se. (A tap ta zawih zawih a)
- Thianpa-I : Vengchhung ami tunge hmeltha i tih deuh kha?Rp-i kha. Kha kha zaninah ka va rim ang.

Johny-a chu Zochhuani'n a kalsan tak avangin Tetei'n alo sawi Rp-i te inah leng turin thutlukna an siam ta a. Pawisa an neih loh avangin an thianpa Zamlova chu pawisa la tur leh mita la turin an an tir a.

SCENE-4

Rp-i leh Amawia te inkhawm bang chu Rp-i te inah an lo in kawma

- Rp-i : Zanin thu sawi kha tha i ti ve em?
- Amawia : Nia tha ka ti aw.
- Rp-i : Inkhawm kha chu a lum ka ti lutuka, a chhung uap zia kha. Tui in a hal e, i duh ve em? Ka va la ang aw.

Amawia : Nia tui vawt in a chakawm khawp mai.

Rp-i chu Choka lam panin tui in tur la in a kal a. Amawia chuan a kal hlanin a ngaituah vang vang a.

Amawia : Zanin chu ka hrilh tawh mai dawn a maw ni le? Mahse min lo duh loh khan ka zak awm sia. Min lo duh loh chuan ngaiawh kan ti anga, mahse ngaiawh ai chuan a zahthlak deuh anga. E.. pawl lo engpawhnisc, ka'n hrilh tlang pawp te'ng zanin chu.

Rp-i : Enge i lo sawi nuah nuah a, nangmahin i lo in bia a law?

Amawia : Aih ni lo ve, pakaw hmun ka lo sawi a.

Rp-i : Kha in rawh.

Amawia chuan tuisik chu a han in a, a lem zawh chuan.

Amawia : Rp, thil hrilh tur che ka nei a sin.

Rp-i : Eng thil nge ni a?

Amawia : E, ngawi rawh, ngawi rawh, ka phone a ri tlat mai a.

Rp-i : I phone rik thu maw?

Amawia : Aih ni lo ve, E ka pate a nih hi. Hello, aw , theih loh tur pawh a awm hleinem. Kan tum dawn nia. Aw aw a nih.

Rp-i : Tunge a?

Amawia : Ka pate a. Hmun danga contract a nei a. Amah a nuam sam si lo va, a thawh ai han thawh sak a ngai dawn a ni chu.

Rp-i : A va pawl ve. I cham rei dawn em?

Amawia : Aa.. rei lovang, ama'n a sawi dan chuan, thla hnih khat bak a ni lovang. An zo tcp tawh a ni awm e.

Rp-i : E i hah deuh dawn a ni maw?

Amawia : Rp, thil hrilh tur che ka nei a sin.

Rp-I : Engnge?

Chutia Rpi'n a zawh let lai chuan kawngkharah mi luh tumin "In awm em?" an rawn tia.

Rp-i : Aw awm e. Lo lut rawh. Awi tunge ni ang le? An ri rup rup mai.

"In awm em?" a rawn ti nawn leh a.

Rp-i : Aw, awm e. Lo lut rawh u.

"Rp-i te in a ni em?" a rawn ti leh a.

Rp-i : Aw, ni e.

Pawn atang chuan Johny-a thian -1 chu a rawn ilu lut thlawp a.

Rp-i : I va rawn lut chiang ve!

Thian -1 : Keimah chauhin ka ni lo a.

Rp-i : E... tute nen nge in nih?

Johny-a leh a thian-2 chu an rawn lut ve nghal a

Johny-a : Rp-i te in a ni em?

Rp-i : Aw, ni e. Keimah hi ka nia.

- Johny-a : Aw, Tetei'n a lo phone tawh che em?
- Rp-i : Aw
- Johny-a : Johny-a ka nia. Kan thiante nen kan lo leng a.
- Thian-2 : Johny-a a nia, Johny handsome.
- Rp-i : Lokal r'u, lo thu rawh u.
- Johny-a te thianzaho chu an thu a.*
- Johny-a : Kan rawn tibuai che em?
- Rp-i : Aih ti buai lo ve. Ka thianpa Amawia a nih hi.
- Johny-a : Amawia maw?
- Rp-i : Aw. Amawia.
- Johny-a : Helaiah hian ATM a awm em? In in bulah hian?
- Rp-i : Kan in hi a thlang lutuk a, engmah hi a awm ve lo.
- Johny-a : Phai-ah hian kan awm thang a. Pawisa vel hi awlsam deuhin kan lak chhuah theih avangin, kan pai ngai si lo va maw.
- Rp-i : Ui...zia love. Kal kawng velah te harsatna te in tawh em? Kan in hi a hla ropui sia.
- Johny-a : Tawh lo ve. A nuam a ni mai.
- Thian-2 : Hci Johny-a hian motor a rawn keng teuh a maw.
- Johny-a : In kawm chhaka motor kan dah a, a jam ang em aw? A chhan chu bike leh, sorry, Grand Vitara pathum leh A-star pali in min zui a. Chuvang chuan a jam ang tih chu kan hlau angreng khawp mai.
- Rp-i : Ui chutiang em em chuan a tibuai mai thei a, mahse a tibuai lo tura ngai ang aw. Ti khan in thu ve reng anga kan inkawm dawn nia. Chitrahaar-te pawh a chhuak tep tawh. Kan en dawn nia.
- Thian-1 : Chitrahaar te a ti vel. A innocent viau a ni ang.
- Johny-a : Pawi ti suh. Amah hi a innocent a ni hi.
- Tlangau : Information center atangin, khawtlang mipuite hriattur chhiat tawh thu kan han puang ang e. "Nl. Lalrinthari, kum 21, Pu Chhuanthanga a fanu chu tun lawk khan a thi a. Khawtlang mipui te kan inhriattir a ni.
- Thian-2 : Eh, Julie (*tap paiin*) ka bialnu hlui a lawm.
- Johny-a : Chu pawh nise nula rimnaah kha tiang khan awm suh.
- Thian-2 : Kan la induh lutuk tho a lawm (*tap chungin*)
- Tlangau : Hello, Hello.
- Thian-2 : Ah ka ngaithla ngam tawh lo.
- Johny-a : Ngaithla ngam tawh lo maw!
- Tlangau : Khawtlang mipuite hriattur kan han puang leh ang e. Retailer no.2-ah ration buhfai a rawn thleng a. Naktuk zing atangin lak theih a ni ang. Naupang pakhatatah puitling chanve sem tur a ni ang.
- Johny-a : Retailer chuan maw i mittui ti tla.
- Thian-2 : Ni lo ve. Nichin khan an puan reng kha.

- Rp-i : Engnge a inbui a, nuam in ti lo a mi?
- Johnny-a : Ni lo e, kan life ve hrim hrim hi a ni ve a maw.
- Thian-3 : Iietah hian a ni maw in lo awm daih a (*rawn lut pahin*) hei hi mi easy deuh chu (*Rp-i lam en pahin*)
- Johnny-a : Kan thianpa a nia.
- Thian-3 : E, Johnny ATM card va la rawh i ti kha maw, safe kha ka hawng a maw, playing card chiah a awm a, kha. Kan in deng dawn a mi.
- Thian-2 : Deng dawn lo, deng dawn lo.
- Johnny-a : A uang ve lutuk a maw.
- Thian-3 : Ngatinge a? Sumo-ah khan min lo beh san vek a.

Johnny-a leh a thian pahnihte chu an zak khawp mai a. Thian-1 leh thian-2 chuan thian-3 chu khap beh an tum a.

- Johnny-a : Fiamthu hi kan duh tlang a. Phai-a awm tlang vek kan nia. Kan inzui chhuak vek a. Bangalore-ah kan awm a, Hyderabad-ah te kan awm a, Delhi-ah te kan awm a, chuan Guwahati-ah te kan awm chho a, chuan Silchar-ah kan awmho leh a, chuan Hailakandi-ah kan awm tlang leh a, chuan Valrengtê-ah, Kolasib-ah kan awm tlang leh vek a maw.
- Rp-i : E..., in inkawm ngeih hlawm dawn chu.
- Johnny-a : Kawmngci teh reng mai.
- Amawia : Aa, Rp, kei chu ka va haw tawh mai dawn a mawni le? Mithi te kan nei bawk sia.
- Rp-i : Angailo! La haw lovang, la thu rawh! A la hma a lawm.
- Amawia : Ngawi rawh ka va pheci mai ang.
- Rp-i : A tullo thu rawh. Thingpui te kan la in ang chu. Thingpui i la in lo, naktukah te i zin dawn lelungal. Thu rawh thu rawh. A la hma e mai.
- Thian-2 : Eh, Johnny a chelh danah hian, engemaw chu a awm a ni lo maw an inkarah hian.
- Johnny-a : A awm mai thei.
- Thian-2 : Mahse pawti suh, i dah nil tho tho ang! In inhmelthat hleih lutuk.
- Johnny-a : Sawtiang hmel zo zial lutuk. (*deu deuhin*)
- Rp-i : Ui, nuam in tih loh hmel.

Chuan Rp-i chu thingpui lum turin choka lam a pan a. Choka lama a awm chhung chuan Johnny-a te thianzaho leh Amawia chu an lo inkawm a. Tah chuan Amawia chuan anni chu a lo hriat thu a lo hrih a. Anni erawh chuan an lo la hre ngai lova. A fala Rp-i chu kawm an duh avangin Amawia hnawh hawn dan tur an ngaihtuah a. Amawia kawr hak Johnny-a chuan a farnu-in kha tiang ang chiah kha a lei sak thu leh an zar lai a bo thu te a sawi a. Mahse Amawia chuan a la inngaihbel thiam lo va. Amawia chu Johnny-a wallet ru a pu in an phiar ru a. Rp-i lo kal hnuah a hmaah chuan Rp-i awih ngei turin an puh thlu a. Amawia chu Rp-i haw san turin a ti ta hial a. Amawia haw hnu chuan Johnny-a chuan Rp-i chu a thiantie inthiarfihlim turin a ti nghal a.

- Johny-a : Ka vawikhat hmuhna Bazara ka hmuh che khan maw...I thiante ho zingah khan i langsar ka ti lutuk a, Ka rilruah hian i awm a, i awm mai chu sawi lo hi thu a, i thu mai chu sawi lo hi mu a, i mut hnuah....chutiang vel chu a ni. Ka bmuhtirh che khan Van Angel amaw ka ti che a sin.
- Rp-i : A ni maw, Awi, min tizak, ka lai deuh rauh.
- Johny-a : Van Angelte hian thla an lo nei vek a maw ka ti a, i lo nei nange?? Rp....I mitmeng ringawt pawh hi sawma pakhat pek tham a sin. Mawi ka ti..
- Rp-i : Awi...ka awih lo ee..nang chu..min tizak!
- Johny-a : Zah tur a awm lo, keipawh ka vawikhatna a ni a, ngaihzwang ka la nei ngai lo, ka piantirh ata. Ka vawi khat hmuhna atang che khan ka rilru i tidanglam a maw.....Enteh, ka enchain che hian i hmelttha hi ka ti ngawih ngawih che a sin.
- Rp-i : A ni maw??? Awi... kei aia hmelttha an tam ang. Keite chu ka hmelttha hleinem.
- Johny-a : I inhre lo anih kha...Hmelttha awmzia hrefiah thiam lo hnenah sawi dawn ila, nang hi ka hruai ngei ang che. *(Ka lawm hawk sia)* Chaw maw...i kut kha lo la lawk teh...i khua a sik lo maw??

(A kut vawnsak a tum a)

- Rp-i : Aih sik lo...Ka vuan ve thei a lawm.
- Johny-a : Ihnar hi a bawng lek lek a mawni chu aw...mahse..hei ai hian zum se chu ka ti chuang lo..... I buk tawh lunglu hi i hen a ni e.
- Rp-i : Awi..Ngatinge i kut kha ka malchungah khan i rawn dah i rawn dah a??
- Johny-a : Ka kut hian awmna tur a hre lova, nangmahah hian hahdam a chak a ni! Chuan...Zanahte hian thlifim hian a chhem ve heuh heuh che em?
- Rp-i : Chhem ngai lo, tukverh kan khar vek zel.
- Johny-a : A ni maw...Ti daih ila, i sam hi piang nawn leh pawh nila hei bak hi chu pu lo la ka ti...A nalh ka ti thlawt.....Duhawm ngawih ngawih bak hi thawhtur dang i hre lo a mi??
- Rp-i : Thawh tihah chuan hna chu ka la thawk lo a, lehkha ka la zir a.
- Johny-a : Hmeltthat em em hi i tum ber nge i thawh ber zawk awww?
- Rp-i : Awi..Johny kei chu ka thiam lo eee..heng tianga tih vel hi...ka ze i ve lova.
- Johny-a : Chuan maw...i kawr thui dan hi, nangmah ang rual farnu ka nei a, ka enchiang chak e...i phelh thei em le?? Kawr thui vel hi ka tui ve a maw?
- Rp-i : I en duh maw?? Anih ka'n phelh ang aw..
- Johny-a : *(A kawr phelh ve pah chuan)* A lum lutuk...

Chutia an lo awm lai chuan a thiante ho chu an rawn tlu lut vek a. An inkawm ho lai chuan a pa rawn hawng a.

SCENE-5

- Pa : E, Mami i la mu nang e?
- Rp-i : I lo haw tawh a lo?
- Pa : Khawnge i nau? A lo la haw nange?
- Rp-i : Aw la haw lo a niang.
- Pa : A va buaithlak thin e aw!

Pa chu room lamah a lut a.

Johney-a : I pa a ni maw?

Rp-i : Aw, a inkhawm a?

Thiante an lo lut ve leh a.

Rp-i : Khawnge in kal daih a? in va rei em em ve?

Johney-a : Party chu i chak ve lo em ni, naktuk zan chu?

Rp-i : Ka pa ka lorawn a nge? A theih chu ka ring chhuanlam neuh neuh siam ila.

Pa chu room atangin a lo chhuak leh a. Thiante 'n amah chu la hre ve loin Rp-i hnenah chuan an awmpui a maw tiin an zawta.

Thian-1 : Ka pu chu Mizoram-ah i awmna a rei tawh em (*Vai tawng pai angin*)

Pa : Aw, rei tawh e.

Thian-1 : Nangmah Mizoram chu nuam ti em (*Vai tawng pai angin*)

Pa : Aw nuam khawp mai.

Thian-2 : Ka pu chu, keimahni thian thum kha tui va suak lawk dawn mi (*Vai tawng pai angin*)

Pa : In tui a hal maw? Ka va suak ange. (*Suak tura kal pahin*)

Rp-i : Pa... (*Johney-a thiante chu an phu ta zawk a*) ka lo suak mai dawn a mi, keiman.

Pa : A ngailo ve keiman kan suak ange. (*Choka lam pan pahin*)

Thian-2 : Johney kan hre lo alawm, ngatinge min hrilh loh a? (*zawi sap in*)

Johney-a zak lutuk chu a ding hluai a. A thianten an zui chhuak nghal a. Johney-a chuan chhuak pahin Rp-i chu a tukah party a rawn kal turin a sawm le mawlh mawlh a.

Pa chu sitting roomah a rawn lut leh a.

Pa : Khawnge i thiante kha?

Rp-i : An hmanhmawh deuh a, an chhuak ta a nih kha, Pa...

Pa : Min han hai ve khanglang a!

Rp-i : Nia..(*Inthlahrung deuhin*)

Pa : Khatiang kha vawikhatmah rawn len tir tawh suh! Mai mai!

Rp-i : Pa ka mu nghal dawn (*tih pahin room lam a pan a*)

Pa : I nau pawh chu a va rawn haw har...engemaw a awmzia ni.

Fapa chu ruih hmel deuhin a rawn pai lut a

Pa : Hei hei engatinge i va rawn haw har ve? Lo kal teh hetah! (*a fapa chu pawt hnai pahin*) Khawnge i kal!

Fapa : Sawtah kan leng a..

Pa : Khawiah!

Fapa : Sawtah..(*ruih hmel deuhin*)

Pa : Hmm... Zu i in a law? I rim chu!

Fapa : Aih (*zawi tein*)

Pa : Khawimaw min han thawk khum teh!

Fapa chuan dimteiin a thawk khum a

Pa : Zu rim a nih kha!

Fapa : Aih, Apa Cherry....

Pa : Cherry ka ei ve ang a tiang hian ka awm ve ang em! (*A pa awih lo lutuk chuan a fapa beng a pawt paha*) Ka awm ve ang em?! Natuk zing khawvar hunah ka vua ang che i hria em? Va mu rawh, va mu rawh! Mai mai!

Fapa chu room lam panin a pai phei chawn chawn a. Rawn leh hawiin...a pa chu a rawn be leh a...

Fapa : Thianpa ka ruih hi ka pa'n a hriat veih chuan i hria em....

Pa : Eh Eh e....(*Ti pahin room lamah an in um lut nghal a*)

SCENE-6

Johny-a a party-ah chuan mi chi hrang hrangte, music ringtak karah, an lo lam suah suah a. Rp-i in thlahrung deuhin kil khatah a lo thu a. Teteii chuan hmuin a va pan a.

Teteii : Rp, i rawn kal ka ring lova?

Rp-i : Nia, ka zak em mai! Ka lam thiam baw si lo va.

Teteii : Ho lutuk... Johny-a ka va ko ang aw...Ti khan lo awm char char rawh. Johny Rp-i a rawn kal.

Johny-a chuan Rp-i chu a rawn pan a

Johny-a : Rp, i rawn kal thei a ka va lawm em.

Rp-i : Nia, ka pa dawt ka rawn hrilh ringawt a...Ka lam ve thiam lo e, tia thut tawp mai tur hi mi...ka zei ve vak lo a.

Teteii chuan thil in tur Johny-a leh Rp-i a rawn pe a. Rp-i in turah chuan Teteii chuan dawmdawi an pawlh thu Johny-a a hrilh ru a.

Johny : In pawp rawh, in pawp rawh, tiang hi chu maw in pawp loh chuan a tui lo...

Rp-i chuan a in ve ta mai a. A taste chu a dan deuh hlek thu a sawi a. Tichuan a hnu lawkah chuan a lu hai a, a haw duh thu a sawi a. Johny-a chuan ka thlah ang che tiin a hruai chhuak a. A thiante hnenah chuan sex a hmanpui tur thu a sawia. Rp-i chu a kuah chhuak ta a, chuan party na hmunah chuan minute 20 vel hnuah amahin a rawn kir leh a. Tah chuan Zochhuani chu a lo awm ve a, chuan a lam pui ve leh mai a. An lam zawh chuan Zochhuani chu a bula awm nuam a tihthu a hrilh a, mahse vawj sang tam tak, hmun sawmsarih chuang a a rilru a tinat sak thu a hrilh leh zel bawk a, chuvang chuan tih tak meuhvin Zochhuani chu a duh tawh bik loh thu a hrilh a. An in ban fel ta a.

SCENE-7

Thla thum hnuah chuan...Rp-i te inah amah a awm lain Johny-a te party naa a kal kha a inchhir thu a lo ngaihtuah a...Amawia contract hnathawk zo chu a rawn leng lut a.

Amawia : Rp, ka rawn haw tawh a sin, kawngka pawh kik lo vin ka rawn lut mai.

Rp-i : Engtikah nge i lo haw a?

- Amawia : Niminah... ngatinge i va'n nawm loh hmel ve?
- Rp-i : Nuam e, engtinge ka awm, ka tha a lawm...
- Amawia : Dam lo i va ang em em ve....
- Rp-i : Aih, ka dam... In tluang cm?
- Amawia : A aw tluang a ni ve mai...Rp thil hrilh tur che ka nei a sin...E ngawi rawh chu mi hmaiin...kha ka zin hma ka rawn len hnahnun ber...tlangval pali lo lengte kha..Johnny-a te an ti a mawni?
- Rp-i : Aw Johnny-a, Johnny-a te thianho...
- Amawia : Kha mite kha...ka zin haw kha ka inah an rawn kal a...ngaihdam te min rawn dil a...
- Rp-i : A ni maw! Ngatinge?
- Amawia : Kha... nangma paw'n i hria anga, wallet rua min puh kha..?
- Rp-i : Aw...
- Amawia : Kha kha, anmahni lo tih chawp vek a lawm...ngaihdam te min rawn dil a...
- Rp-i : A ni maw! A van mak ve! Chutiangin ka lo ring pha reng reng hlei nem....ka lo ngai sual hman tep che a lawm.
- Amawia : Chutia an rawn len pah chuan an rilru hah thute min rawn hrilh a maw...min tawngtaipui rawh te an tia...kan tawngtai ho a...
- Rp-i : Ngatinge tawngtaipui khawpa rilru hah na te, cng rilru buaina nge an ncih a?
- Amawia : Rp, i hnenah chuan sawi tawp ila, mi dang hnenah pawh a chhuah leh kher ka ring tawh lo va...An pali khan HIV + an lo nia.
- Rp-i : A ni maw!!! (*mangang takin*)..... I Chiang chiah maw, Johnny-a pawh maw?
- Amawia : Aw Johnny-a chawpin...
- Rp-i : Awi...a va'n mak em em! (*mangang takin*) Ui... ka ring thei lo....
- Amawia : Ni e, Rp, nang paw'n i khawngaih ang tih chu ka ring khawp mai...(Rp-i *chu lehlam hawiin a tap chhunzawm ta a*)
- Rp, thil hrilh tur che ka nei a sin...ka chhungte leh ka thianta pawh ka lo rawn tawh a, anmahni paw'n rem an ti vek tawh a, nang paw'n ka rawn len dan leh ka awm dan atang hian i hria tawh chu ka ring tho a, Pathian-in rem a tih te anih chuan, pumkhat a kan awm te hi rem i ti mai lo a mi?
- Rp-i : Amawi, a tlai tawh a nih hi....(*tap chhunzawm zelin*)
- Amawia : Engnge Rp i sawi awm zia? Ngaihzawng dang i nei tih na ami?
- Rp-i : Chutiang lam a ni lo Amawi. A tlai zo vek tawh....
- Amawia : Pasal dang i nei dawn tihna a mi?
- Rp-i : Amawi min kal san mai rawh, a tlai zo tawh! (*Ding chhuak meuhin*)
- Amawia rawn ding chhuak ve in, Rp-i kut chu vuanin*
- Amawia : Rp, min duh thlawt lo tihna ami?!
- Rp-i : Chutiang lam a ni lo Amawi, i tan a tha zawk ang...a tlai zo tawh a ni...

Amawia : I hun kal tawh chu, i hun kal tawh ani. I hun kal tawhah chuan engang paw'n lo
awm mah la, kei chuan ka ngaidam thei vek che sin....

Rp-i : Amawi i mi hmangaihna a chuan ka lawm a mahse....Amawi min kal san zawk
mai...

Amawia chuan hreh deuh leh lungngaih hmel deuhin Rp-i te in chu a chhuahsan ta a...

THE END CHARACTERS

Pa	-	Lalchhanhima
Rp-i	-	Lalropuii
Fapa	-	Lalmangaiha
Teteii	-	Remthuangpuii
Melo-i	-	Mcody Lalrinsangi
Amawia	-	Lalchharliana
Johny-a	-	II. Rotluanga
Thian-1	-	Clinton Vanzarzoliana
Thian-2	-	Lallianngura
Zamlova	-	Lalrammawia

Certified copy.

(H. ROTLUANGA)

President

Robert M. M. M.

Member: Alex.

(CHUKCHU NITE)

'SUM OF MONEY'

Script : H. Rotluanga
01.06.2011

(CHUKCHU NITE)

SUM OF MONEY

Script : H. Rotluanga

01.06.2011

SCENE-1

Pu Thanglianhrimhrima te In-ah a nupui Thani leh an fapa Laltutu-a te an lo lang a. Pi Thani chuan a fapa Tutu-a chu ngatinge naupangte i velah tiin a zawt. Laltutu-a chuan ka pawisa a bo avangin ka vel a ni kha a tia. A nu chuan naupang in pawisa an ru lo vang a ti a. Laltutu-a chuan a pawisa bo chu a chhui chhuak hlei thei lo va. A pa'in zingā pawisa a pek chu 'Ka lem ani hrim hrim' a tia. A nu hnenah chuan ka pawisa ei chu a to thei ang em tiin a zawt a....

- Thani : Aw to theih ang! A to ang, a to em em ang!
- Tutu-a : Yes! Ka pumah pawisa a lo to chuan, ka beng atang te, ka hnar atang te, pawisa ka lo ang a. Ka pe ve dawn miah lo che!
- Thani : I va han a tak!...Hah thlak!
- Tutu-a : Nu, Johny-a te phaia an awma maw, ka awm ve chak lutuk!
- Thani : Pawisa kan nei lo, pawisa chu nei ila i awm em em ang bawiha!
- Tutu-a : Ah, in ti bik zela! A pa te leh Johny-a pa-te chu an hnathawh a inang ve reng a.
- Thani : Aw Johny-a pa-te chuan in chlungkhur a ngaihtuah a. Sum lak luh dan a thiam a ni mai a lawm! I pa te hi chu khawlaiah leh in-ah te leh mi9 zingah Pathian thu hi a sawi durh durh a. Keini nufa hi chu kan rethei phah tlawk tlawk a ni hi.
- Tutu-a : A nu, a nih leh computer min lo lei!
- Thani : Pawisakannei lo. Lei sak che hi ka duh lutuk alawm bawiha. Min hrethiam teh!
- Tutu-a : Eeee...nu...phai-ah te ka awm ve chak e... ih maw Johny-a te pawh saptawng te, vai tawng te an thiam rap mawle.
- Thani : Thiam ang chu phaia an awm te chuan. In pa fa bula awm hi chu a va'n hahthlak tak! Thirrimna tur hlir! In á dun bawk si! Nuih pawh a nuih theih lo a nih hi!
- Tutu-a : Nu...ih maw phai awm a thatzia chu Johny-a chu saptawngte vai tawngte a thiam a maw...hmanniah Johny te In-ah ka leng a, kawngpui atangin ka au a, Johny...ka ti a, No a tia, ka lo haw leh daih a lawm.
- Thani : Ngatinge I rawn haw leh daih.
- Tutu-a : No..te chu awmlo tihna a lawm.
- Thani : Aman 'No' a tihte chuan a awm reng tihna a lawm.
- Tutu-a : Ahma pawn ka leng a, 'Johny' ka tia 'Yes' a lo tia a awm tihna a lawm.
- Thani : A va han hahthlak tak. Amahin 'No' ti mahse a awm tihna a nih chu
- Tutu-a : Aaa.. a ni lo, Johny-a te chu saptawng a thiam a lawm.

- Johnny-a : Tutu...
 Thani : Johnny
 Johnny-a : Yes!
 Thani : I va lian tawh em ve aw! I van thangduh ve aw.
 Johnny-a : He He He
 Thani : Phai-ah i awm sia, khawilai hmuna nge i awm?
 Johnny-a : Bangalore (*in ti sap deuhin leh in ti thei deuhin*)
 Thani : Phai-ah te in awm rei bawk sia, Mizo chawhmchte in ei chak fu lo maw?

Johnny-a leh Pi Thani chu an inkawm chhunzawm a. Mizo tawng-a thlai chi hrang hrang hming te, Mizo chawhmeh hmingte a lo theihngilh nual a, pai deuh deuhin Antam, bawngkawn te, mai te, samtawh te a lam a. Mizo bai tih pawh a lo hre tawh lova, bai pawh pai deuh deuhin a lam a. Mizo tawng hrim hrim pawh a lo harsat tawh a, Pi Thani chuan helam nge phai nuam I tih zawk a ti a, Johnny-a chuan phaiiah chuan weekend-ah te thiante nen kan ride a, pap-ah te kan kal a, hetah chuan a boring, min um zel a a ti a. Pi Thani chuan boring awmia a hriat loh avangin a fapa Tutu-a a zawt a, Tutu-a chuan lum tihna aniang tiin a chhang a. Pi Thani chuan Mizoram ram pawh hi a boring tawp, Sairang Bairabi te hi a boring tawp tiin a sawi zui a. Pi Thani chuan Johnny-a chu engtia rei nge phaiiah a awm tawh a zawt a, Johnny-a chuan thla hnih tiin a chhang a.

- Thani : Mizo tawng i va thiam lo em em ve!
 Johnny : Khatiangah kha chuan keimah min blame suh. Khutah chuan hmun hrang hrang atangin mi an lo kal a, English bak hman tur a awm lo va.
 Thani : Eh, a nih tak chu. Mahse Mizo i nihna a reh dawn chuang lo va. Hetah i awm chhungin lehkhate chhiar la Mizo tawng zir hram hram rawh. A ni lo lutuk hetiang em em chu. I hria maw! Chuanin taka i Patea te kha ka hmu khat riau a an lo leng ngai em?
 Johnny-a : Tunge Pate-a?
 Thani : I pa nau?!
 Johnny-a : Uncle lawm!
 Thani : Aw an kal leh an kal loh chu ka zawt che a lawm! I hria ang chu, nangmah khan!

Johnny-a chuan Mizo tawng a thiam ang ang chuan a tawng chhunzawm a, a ni te, a pate a te an inah chaw dawhkan pakhtah an bar khawm tur thu a sawi chuan, Pi Thani chuan Chhungkaw chaw eikhawm maw? a rawntia, Johnny-a chuan 'Aw, Chhungkaw chaw eikhawm', Tutu-a hi lo kal ve se kan duh a? tiin, Pi Thani chu a dil a.

- Thani : Ah, ngawi rawh!
 Tutu-a : Nu...ka kal ve dawn! Vawksa-te pawh an hmeh mai thei a sin!
 Thani : A ngailo mi chhungkaw chaw eikhawmna a tel ve zel a ngailo!
 Tutu-a : Ah.. vawksa kan ei khat ropui sia... Lal a nu chu i sual e! Lal a nu misual pa!

Thani : Johny lo kal lo mai rawh se. Ni dang a awm tho a lawm, tiraw?!

Johny-a chuan LalTutu-a chu Computer Games khelh pui turin Pi Thani a dil sak a. Pi Thani chuan a phal a, mahse rei lo turin leh a pa lo haw hmaah haw turin a ti a. Tutu-a chuan chhuak pahin Johny-a te in ah chaw a ei pah tur thu a sawi a. Pi Thani chuan a ngai lo ti mahse an kal san ta a.

SCENE-2

Khiangawia nupui, Pi Thani thiannu a lo lut a. Bazar-ah a kal thu a sawi a.

Thani : Tun ang tlai tlaiah te bazaar-ah engnge i tih?

Khiangawia nupui : Mami Bolero tur ka lei a.

Thani : Mami'n Bolero a khalh thiam a mi?

Khiangawia nupui : Khalh chi a ni lo. Kawr a lom!

Thani : Awii... ka lo en chhin... a to leh ngawt ang!

Khiangawia nupui : To e!

Thani : Za sawmnga man lai a ni lo maw?

Khiangawia nupui : Teuh lo mai. Sang khat zanga an tia, ka thinrimin sanga in ka lei sak a ni kha.

Thani : Nangni hi chu sum in va nei bik tak aw!

Khiangawia nupui : Eh takah ATM a awm em helai a hian?

Thani : I zun a chhuahte chuan pawn barrel phenah sawn va zung la a ni mai a lawm.

Khiangawia nupui : Zunin ka ti hlei nem! Pawisa lak ka duh a lawm.

Thani : Ngawiteh ATM hi pawisa lakna maw?

Khiangawia nupui : I hre lo a mi?

Thani : Ka hrelo reng reng. Thiannu Thuangi nen kan bazaar a, kan zun chhuak lutuk, ATM kawtah an lo intlar put sia. Kan hun a thlen chuan, kan zung huah huah mai. A boruak lah chu a nuam phian lehngal.

Khiangawia nupui : In van tizabthlak!

Thani : A hrim hrimah tun ang tlaia te ATM-ah kal i duh a?

Khiangawia nupui : Nia kan awmpuinu hi phai-ahte dah kan tum a.

Thani : Ngawiteh awmpuinu phaiah dah a? Ngatinge?

Khiangawia nupui : Tawng a thiam tlem lutuk a. In leng changkang neih hian a buaithlak lutuk a.

Thani : A ni maw! Tawng engzat nge a thiam a?

Khiangawia nupui : Chi hnih.

Thani : Eng tawngte?

Khiangawia nupui : Mizo tawng leh Mizo tawng pai. A la tawng fiah lo zui mawle!

- Thani : A ni tak chu a! Awmpui hi in nei awm ka lo hre lo va.
- Khiangawia nupui : Ah, kan neihna a rei ve le tawh a lawm.
- Thani : Ngawiteh hmanni kawngpuiah ka kal a, in verandah-a thil lo pho kha a mawni le? Hmeltha deuh kha?
- Khiangawia nupui : Ngawrawh aw, awmpuite hi ka chiang vak lova, chhawngthumna ami kha mi? Nia (*Aniang*) a hmelte kha chu a tha ving veng e.
- Thani : Thiannu thil ka hrilh ang che chutianga i sawi takah chuan. Tunlaiah awmpui hmeltha an nei duh vak tawh hlcih nem!
- Khiangawia nupui : Ngati maw??
- Thani : An pi te an luahlan duh, an pu te nen an in nei thak duh a nia aw!
- Khiangawia nupui : Ui...chutia i han sawi takah chuan, a tual phiat kha, chungkaw nu nih hi chu a va hahthlak tak em te a tia!
- Thani : A ni maw?? Chutiang chuan a tawng ngama??
- Khiangawia nupui : Bakah, hmanni kan pa hi nalh tawh tawkin chokaah a tei suah fuah a!
- Thani : A ni maw?? Thil dik lo a awm tawh a ni chu! Ngaihthat lohna chang i hre lo a mi?
- Khiangawia nupui : Kan pa hi ka ring lutuk a. Bakah, hman zan ka thang harh chu kan pa hi ka bulah a lo mu tawh miah lo va.
- Thani : A ni maw? Khawiahnge a lo awm?
- Khiangawia nupui : Kan awmpui nu khum bulah hian kekawrte nen a lo ding teuh a!
- Thani : Awii..Thil chu a kal thui tawh viau a ni chu thiannu! Chuan engtingnge i tih?
- Khiangawia nupui : Kha lam lamah engnge I tih ka ti a, Ka tho á nih hi a lo ti hlur a!
- Thani : Chuan engtin?
- Khiangawia nupui : Tho á pawh ni la kha lam lamah engnge i tih ka tia? Tho á in kha lam leh helam kan hre hrang lo a ti tlat a.
- Thani : Thil dik lo chu awww... i lo leng hur deuh ani! Thiannu aw a va pawh tak em! Hei kan pa'n Phone installment-in phone minrawn lei a, khawih pawh ka thiam lo, ka no te hi la la, I phone no te thun rawh, kan inbe thin dawn nia. In pa leh in awmpuinu chungchangte chu minrawn zawt zel rawh. Ka lo hrilhfiah zel ang che. I a leh lutuka nang pawh hi a.
- Khiangawia nupui : Kan thiannu a zin dawn a. Kawr chah ve rawh aw?
- Thani : Ahhh... ngawi rawh khawi hmuna?
- Khiangawia nupui : Aigupta-ah!
- Thani : Ngawi rawh Aigupta mi angte chu kan chah ve thei lovang, kan rethei em mai keini zawng!
- Khiangawia nupui : Krismas discount an nei a lawm.
- Thani : Krismas discount an tihte chu keini tan chuan van a rah ang a ni! A ngaihna a awm lo!
- Khiangawia nupui : Engnge in harsatna bik vak tur. In pa leh kan pa thawhte chu a inang reng a, an hlawhte pawh a inzat reng a.

- Thani** : Nia tiraw... Mahse in pa-te chu inchhungkhur a ngaituah a, nupui fanau, sum lak luh dan a thiam a lawm. Kan pa ve chu Pathian thu hi a sawi durh durh a. A hahthlak a nia. Kan rethci em em ringawt a ni hi hei.
- Khiangawia nupui** : Mipa te chu ti thiam ve deuh hi an ngai a lawm. Duat deuh hlekte hi an ngai a lawm. Awi.. kan pa hi ka ti thiam a, ka duh dan dan in ka awm a. Duh duh kan lei a. Bakah tun laiah hlep ruk pawh an ti tawh lo, bonus an ti tawh a lawm.
- Thani** : A ni maw? Ui.. a that phian chu!
- Khiangawia nupui** : In pa pawh kha han be thiam ve deuh la, ti hliau hliau la, chuan in duh zawng in lei ve mai dawn a lawm. Bakah tun ang laia chuan hlawh ringawt hian awmzia a nei tawh lo. Tu mah hian an indaih tawh lo.
- Thani** : A that phian chu!

Tah chuan Khiangawia chuan a nupui chu phone in a rawn zawng a. Phone pah chuan Pi Thani-te in-ah chuan a rawn vak lut a – a nupui chu be pah reng si in. Hnai teah an inhmachhawn hnu pawh chuan phone atang zelin an in be chhunzawm a. Pi Thani chuan makti em em in a zawt a, ngati nge thiannu phone-a inla inbiak reng a. Khiangawia nupui chuan sum an ngah lutuk thu in a chhang a, hmun leh hmunah pawh phone zelin an inbiak thu a hrilh a. Motor pawh a thar a lei leh tawh thu Khiangawia chuan a sawi lang a, mahse a nupui chuan motor rawng hringa a chuan peih loh thu a sawi rualin a thar l lei veleah anga a ni mai a lawm a tia. Khiangawia chuan khum bulah Swimming Pool dah belh a duh thu a sawi a, an driver laka ah a lungawi lova, ban tira paha motor pek leh a la lungawi loh chuan bantira damchhung chawm a tum thute a sawi a. A nupui chu an fapa pawisa a pek tam loh avangin a haua, a nupuiin a sual phah ang a ti a, Khiangawia chuan ka fate hi singhni khata an sual chuan nuai 2 nuai 3 hian an fel thei tih ka Chiang em tiin a chhang a. Bank Manager-in an rawn phone a, an bank account a full thu a rawn sawi tiin a nupui chu a lo len bo avangin a hau zel a. Pi Thani chuan an tawngkam atang chuan hausa a ti em em a. An nupui an inbiak fe hnua chuan an inhnial thinrim ta ngei a. Mi in chung leh chung lo pawh sawihlei thei lovin an in kaw deuh sawk sawk a. In hnial thinrim deuh chuan Pi Thani chu an chhuah san ta a. Pi Thani lah chuan an hlim lo leh an inhnial buaina lam chu hmuh kanin an hausakzia chiaa chu a ngaituah a.

- Thani** : Mi chungkua te hi chu an va hausa em em! Hlawh inang reng! Hna inang reng si! Kan pa ve lah hi Pathian thu a sawi durh durh ringawt a! Rawn hawh teh se kan tim nghek teh ang.

SCENE-3

Pi Thani chuan a pasal haw thawm ri chu a hria. Thanglianhrimhrima chu Halleluia ti leh Inenah chu Lalpa ta a ni ti pahin a rawn lut a.

- Thanglianhrimhrima** : (A nupui lehlam hawi tlat chu hmuin) Ngati nge Nu-i lehlam i hawi a. Pathian a lokal leh dawn! Lalpa a lokal leh dawn!
- Thani** : A rawn kal dawn lo tunge ti?!
- Thanglianhrimhrima** : Lokal se engatinge... Office kan han bang ve a i lo tum reng mai a.
- Thani** : A hlim thei lo a nih hi sum neih lo chuan!

- Thanglianhrimhrima : Chu ti mi? Sum neih lo pawn hlim tur a lawm. Pathian kan nei a lawm. I hlim thei nange, nuih pat pat tur Pathian kan neih chuan maw?
- Thani : Hlim thei lo, sum hi a lo pawimawh ber mai a ni hi. Thenawm nu-te pawh an rawn kal a, an neih zawng zawng thil thar chi hrang hrang a rawn sawi teuh a.
- Thanglianhrimhrima : Lo tum hmur lo a, office kan ban te hi chuan.
- Thani : A hlim theih lo a ni hi sum neih lo chuan!
- Thanglianhrimhrima : Hlim dan i hria em sum neih lo in?

Thanglianhrimhrima chuan an nu chu dekin a ti nui a. Ti khan a ni mai a lawm sum nei loa nui dan chu...Amaherawhchu Pi Thani chu lungawi thei hlawl lova, an rethei zia chu sawiin a lungawi lo tawlh tawlh a. An thenawm pa, Khiangawia-te nen a an dinhmun kawng hrang hrang a inang reng sia, an reitheik bik zia chu a sawi nawn fo a. An pa-in Pathian-in a tul a tih hun hunah chuan sum-te chu an nei mai ang a tihte chu Pi Thani chuan a awih zo thei hlawl lo a. An Tutu-a an fapa mal neih chhun pawhin rualawhna tam tak neiin, engmah pawh an tih sak theih lo thu chu a lungchhiat pui a. Khiangawia Johny-a te chu engkim neiin a hlim em em niin a hre tlat bawh a. Thanglianhrimhrima chu nasa taka a rilru thlak danglam tumin hma a la a

- Thani : (A ding hluaia) Awi ka thin a rim lutuk.
- Thanglianhrimhrima : Engnge ni engnge ni?
- Thani : Thenawmnu a rawn leng a, an pa nen an dinhmun a rawn sawi a, thurawn ka lo pe a, lawm takin a haw amaw a ka ti a. Message a rawn thawn anih chu. 'Thiannu nichin ka rawn kal khan I thurawn min pek avangin ka lawm e, Than Ks a rawn ti. Than KS tihtur hi ka ni lo reng reng. Ngawi teh sawifel a ngai nih hi
- Thanglianhrimhrima : Eeee chutiang anih loh hi hei, 'I thurawn min pek avangin ka lawm e, Thanks a tihna anih hi. Than KS tihna a ni lo.
- Thani : Engmah hi min hrilh ve duh lo a nih hi....TV pawh kan nei lova, saptawng a kikawi pawh kan hre lova, hei hi a ni mai kan tawn tur chu

An fapa Tutu-a leng chu a lo haw a, Tutu-a chuan rual ka awt a rawn ti nghal a, a pa bulah chuan phaia a awm chak thute a sawi a, a pa chuan pawisa an neih loh thu a sawi a. Computer lei te phone leite a dil a. A pa chuan phone lem a lo seisak a duhloh thu a fapa chuan a sawi a. A pa chuan a haua, kan thawhchhuah milin khawsa rawh tiin a zilh a. A nu chuan a pa chu lo hauin an fapa duat turin a pa chu Tutu-a chu a pawmtir a, Tutu-a chuan hawihkawmlenrual kawm turin a nu leh pa chu a dil a a chhuak ta a.. Chutih lai tak chuan Vuanrenga contractor hi a rawn leng lut hlawl mai a.

- Vuanrenga : Eh in awm em?
- Thani : Awm e! Lo leng rawh.
- Vuanrenga : Pu Thanglianhrimhrima te in a ni em?
- Thanglianhrimhrima : Aw ni e.
- Vuanrenga chuan nui der pahin an nupa ke-te chu vai tihdan angin a va dek a.*
- Vuanrenga : Hei ka rawn lut hlawl mai...min hria em a hmasa in.

- Thanglianhrimhrima : Enga?
- Vuanrenga : Min hria em? Vuanrenga kha ka nia.
- Thanglianhrimhrima : Chelhrenga a?
- Vuanrenga : Ni vek tho, Vuanrenga Vuanrenga. Hei dik tak chuan chhungkhat kan nia.
- Thanglianhrimhrima : Chhungkhat a?
- Vuanrenga : Sikul-te pawh kan luh ho kha.
- Thanglianhrimhrima : Sikul a?
- Vuanrenga : St. Bernard-ah kan luh ho kha!
- Thanglianhrimhrima : Ngawi rawh i hre sual a ni ang. St. Bernard-ah ka lut lo.
- Vuanrenga : Ui..sorry. Anganwadi-ah kan senior i ni tak e a!
- Thanglianhrimhrima : Engnge i mamawh tak tak... engnge ni ta? Eng hna nge i thawh a?
- Vuanrenga : Contractor ka nia...first class ni lovin Distinction class. In department hnuaiah hian hna ka hmu ve a... hei kan thawk tan map map a... kan thawk zo tep tawh a...kan thawk zo thuak a ni mai a...sum lama harsatna kan nei duh nen...chungkhua kan hian hritha lo chho nen...ka fate phaiah an lo awm a lo haw chho nen...tichuan hnanniah ka JCB leh ka tripper te an hnathawk an che sual a...chuvang chuan hei kan thawk zo tawh dawn a...thawk zo tawh min ti sak mai la....
- Thanglianhrimhrima : In thawk zo tawh a mi?
- Vuanrenga : Ah.. kan zo dawn chu a ni mai a...(nui der pahin) mihrang kan ni lo va, chhungkhat kan nia, chuvang chuanin min sign sak mai la ka rawn ti...
- Thanglianhrimhrima : Ah, hetiang lam pheih hi chu Office lamah lo chuan lo leng lo ula, i zawh hunah, i zo e tiin kan ziaik zawk dawn nia. Khatiang kha chu ka duh ve lo va...I zawh hunah, i zo e tiin kan ziaik zawk dawn nia aw!
- Vuanrenga : Aha ha ka van a thin tak...min hrethiam tch...a thlawn dawn reng reng hlei nem...hei hi min tih sak chuan, hei hi nuai 150 man a ni a, min tih sak chuan nuai 20 chu in hlawn a ni, in lawman-ah. (nui der pahin)
- Thanglianhrimhrima : Ah eng lo a nia e, pawisa hi kan mamawh lo a ni lo va. Kha tianga kan tih kha chuan i hna kha a rinawm lo ang a... a tlo loh phah anga...min lo hrethiam la...ka ti lo ang e...pawisa hi mamawh lo kan ni lo va kan fate tan-te, kan fate phaia dah nan-te, kan nu inenkawl na atan te kan mamawh lutuk....kei ngei paw'n ka mamawh a maw... chu chu a nia...a Pathian thu lem loin ka hria...khatiang kha ka duh lem lo va maw...
- Vuanrenga : E khai, i fate pawh phaiah i la dah nang e. Khai a awww, kan lo tlai chhe der a ni chu...a zia lo hle mai a...hei hi a thlawn tur a ni lo va...chuvangin i tih hram a ngai a ni.
- Thanglianhrimhrima : Angawi rawh ka ti lo mai ang e! A Pathian thu lo...Kei chu thil dik lo ti tura in tih kha tha ka ti lo tlat mai...

- Vuanrenga** : Eh, i mi chhan dan chu ka duhzawng tak i ni a... Hetiang mi hi Zoram hian sorkar hnathawka kan mamawh a ni. (*nui der pahin*) A Pathian thu lo kan tih takah chuan, ngawi teh Pathian hianin cheng 500 te cheng 1000 te hi arawn pe dawn reng reng lo che u maw... chuvang chuanin Mosia hunlai ang khan arawn pe thei lo che u a ni. Tunah chuanin kei mahni mi hniam te te atanga malsawmna i hmuh te pawh kha a ni ve thei mai lawm ni... te ka'n tia ni. Eiruk a ni lo lawmman a ni lawmman... chutiang zawng chuan in ngaihtuah rawh!
- Thani** : Nia, Pa a eiruk a ni lo chuan engnge a sual na!
- Thanglianhrimhrima** : Nu-i.. chung tiang zawng chuan lo tawng teh suh...
- Thani** : Ngawi teh ngawi teh kan tanpui zawk a ni lo maw? Mi tanpui theiah kan din hi a ni lawm ni Pathianin a duh!
- Vuanrenga** : A dik chiah, nangmahni a intanpui tawn tur mihring chu kan ni ngei a ni. Chung chu in pawm thiam a ngai a ni. (*he he he*)
- Thani** : Mi tanpui thei dinhmunah kan dinlaia i lo hnar mai chuan, hei hi Pathianin malsawmna min rawn pek i hnawl dawnte tihna a mi? Ngaihtuah chiah teh Pa-a. En theh, nizana ka mumang ka hre chhuak. Thlaler-ah hian kan nupa-in vakvai deubin kan lo awm a. Pathian hian van atangin, vantirhkoh hmuimul nei hi arawn thawn thla a... tui min rawn pe a sin... chu vantirhkoh hmuimul nei chuan... hmi hi a ni lo maw vantirhkoh chu... Pathianin arawn tirh chu....
- Thanglianhrimhrima** : Ngawi rawh, a hmel hi a vantirhkoh viau loin ka hria a ni!
- Thani** : Pa-a, Pathian malsawmna-te hi kan hnawl reng ania nge in ngaihtuah chiah teh.
- Thanglianhrimhrima** : Engpawhnise Pathian kan rawn dawn nia. Pathian kan rawn anga maw...
- Thani** : Pathian te chu kan rawn mawlh mawlh a lawm! Hei hi ni lo maw kan rawnna chhanna chu!
- Vuanrenga** : A niang hei han en chhin ula, min tihsak chuan lawmman hi chu khel lovin in ta a ni mai, maw? Chuvang chuan nangni pawn min pui turin ka sawm che u a nih hi!
- Thani** : Chuan lawmman chu engzat chiah maw?
- Vuanrenga** : Hei hetah hian nuai 150 a ni a, nuai 20 hi chu in ta ani mai. Eiruk a ni lo!
- Thani** : Pa-a in ngaihtuah chiah teh!

Thanglianhrimhrima chu a in ngaihtuah a, a nupui fanau te mamawh pawh a phuruk thei lo lai a, hetiang han tih chhin chu eirukna pawh a ni dawn a mawni le lawmman anih chuan.

- Thani** : Ui..ka chak tawh lutuk... Pa-a ti mai teh... a harsa viau a mi... Awii thawhlawmte kan thawh tam tawh dawn a sin.... Biak in-ah te, kohhran-ah te kan thawh tam tawh dawn a sin..

Tichuan Thanglianhrimhrima chuan a han en chiah a, hreh deuh chung chung chuan a hming chu a sign fel ta a. A sign fel hnu chuan Thani chu phur takin a chhuak ta a... a hnu deuhah kutdawh pakhat hi arawn lut ve hlawl a.

- Kutdawh : Ka pu, ka tawng thei lo va kut ka rawn dawh a.
- Thanglianhrimhrima : Engtin maw i tih a? Ka tawng thei lo kut ka rawn dawh e a?
- Kutdawh : Aw..
- Thanglianhrimhrima : Kha i tawng theih reng kha!
- Kutdawh : Ka sawi tam vak thei lova...
- Thanglianhrimhrima : Ah i sawi theih reng chu...
- Kutdawh : Ka sawi tam vak ngai lova.
- Thanglianhrimhrima : I inchei dan leh awm dan chu kutdawh pawh i an loh kha. Kha! Engnge kut i dawh nachhan?
- Vuanrenga : Lekha te i keng em?
- Kutdawh : Aw keng e (lekha a phawrh a)

Kutdawh chuan lekha lemte a han phawrh a. Thanglianhrimhrima leh Vuanrenga chuan misual awm tha duh lo, fu ke kim lehngalin a kut a dawh chu an hrethiam lo va. Thatchhe vak mai mai lovin hna thawk a, eizawng turin an lo zilh a.

SCENE-4

Hun engemaw chen a liam hnu chuan Thanglianhrimhrima te In chu a lo changkangin, an hausa viau tawh a. Tah chuan Thani chu an in-ah lo awmin phone a lo hmang a. Chutia mi a biak zawh hnu chuan kawngkhar chu an rawn kik a. Johny-a a lo lut a...

- Thani : Lal Johny!
- Johny-a : Yes..
- Thani : A va mak ve! Ngatinge hetia i awm tak a.
- Johny-a : Pi Than,... hei zikhluam ka rawn zuar a maw...one ball chiah a awm tawh a. Min lo lei sak ve teh a.
- Thani : A hrim hrimin thu phawt teh. I pa kha an transfer a maw ka tia.
- Johny-a : Eiruk thubuaiah khan an chhui a, mi nu a lukhung a. Ka nu nen mi in hnuaiah kan awma...huan te kan siam a...nul te kan siam a, thlai te ka zuar thina keiman.
- Thani : Awi...a va han pawl tak em! Chungtiang ka lo hre lo a nih chu.
- Johny-a : Hei chiah hi a awma min lo dawr ve teh.
- Thani : Choka lam hi ka hre lo lutuka, kan awmpuinau khan cheng singthum vel chu a la kawlin ka hria...va lei tir teh.
- Johny-a : To deuhin ka lei tir dawn. (Johny-a chu choka panin a kal ta a)
- Thangleuha : In awm em?
- Thani : Lo lut rawh. Lo lut rawh u. Lo thu rawh u. Awi...kan va hre lo che u ve.
- Thangleuha : Min hre lo mawh? Mai maia in pa-te nen hian khaw khat chhuak a lawm kan nih.
- Thani : Eng khua?

- Thangleuha : Khaw leu khua kan nia...
- Thani : Chhungkhat ami in nih?
- Thangleuha : Chhungkhat kan ni leuh...
- Thani : A nih thian tha?
- Thangleuha : Thian tha pawh kan ni leuh...
- Thani : Chuti chu engatan nge i rawn kal deuha?
- Thangleuha : Aa... Kan fanu chungchangah hian in pa hi a lo kai sang a ...hei engemaw han dilte kan tum deuha... khawngc amah a awm?
- Thani : Eh... a office a e... hei a rawn hawh tep tawh... a rawn thleng tep tawh ang. Chuan engnge khaw leu-ah chuan in la awm a mi?
- Thangleuha : Kan awm tawh leuh..
- Thani : Chuan i nupui-te an la awm a mi?
- Thangleuha : Nupui ka nei tawh leuh.
- Thani : A van pawh ve, kha i fanu a law?
- Thangleuha : A nih hi. Kan fanu a nih hi...
- Thani : A va hmeltia ve!
- Thangleuha : A pa hi min chhun a a ri khup mai!
- Thani : A ni tak chu... pianpui unaute a nei em?
- Thangleuha : Pianpui unau dang maw? A nei tawh leuh.
- Thani : Kha hnung lam atang phei chuan i fanu pawh i an deuh kha!
- Thangleuha : Chuti maw?
- Thani : Aw..
- Thangleuha : Kan thlahteah hian sam tawi kan awm leuh.
- Thani : E... anih tak chu a. Sap hmingte a nei em?
- Thangleuha : Sap hming maw? A nei leuh.
- Thani : A nih, kan pa in nghah chhung chuan thingpuite in in duh ang em?
- Thangleuha : Kan duh leuh. In pa chu kan duh. Hmuh kan duh. Eng hunah nge a rawn haw thin a.
- Thani : Tun ang hunah hian a ni mai. Arawn haw tep tawh ang.
- Thanglianhrimhrima chu a rawn haw ta a.*
- Thani : Hei a rawn haw ta a lawm!
- Thanglianhrimhrima : In leng ka nei a mi? (*phone-a mi be pahin*)
- Thanglianhrimhrima chu Thangleuha te chuan an lo nghak reng a. Phone-ah mi a biak zawh chuan an han inhmel hriat Chiang ta deuh a. Khawleu khua an nih thute a han hria a. Pi Thani chu a inthiarfihlim ta a, an pa leh Thangleua-te pafa (Partei) chu an inkawm ta hlawm a.*
- Thanglianhrimhrima : Engmawh chuanin, eng thil nge ni ta?

- Thangleuha : Kan khua atangin kan lo pem lut ve a.
- Thanglianhrimhrima : Engnge eng thil nge in lo pem luh chhan? Kha tunge in nu a mi?
- Thangleuha : Ka fanu a nih hi.
- Thanglianhrimhrima : Euh, khawi maw a lang thei deuh khan thu teh se.
- Thangleuha : Ka chhuang ve khawp a hei... a ni ve khup mai... Chuan maw kan khua atangin kan nu nen khan kan inthen tawh sia. Hei mami nen chauh hian kan awm tawh sia.
- Thanglianhrimhrima : Tunah Khawleu-ah in awm tawh si lo va?
- Thangleuha : Awm tawh lo..
- Thanglianhrimhrima : Aizawl-ah in lut thla tawh a maw?
- Thangleuha : A ni lah engmah hnathawh a nei si lova. Kei lah ka pension tawh baw si a. Office-ah te i lo kaisang tawh baw si a, engtin emaw hei Mami hi thun ve dante min lo ngaituah sak la ka ti deuh a. Nu a nei tawh baw si lova, kan harsa a nih hi.

Ti khan an ti ti chhunzawm a, ti chuan Thangleua chuan ngen ngawl takin a ngen a. A tul tul thawk turin, a hminga hlawh a neihna tur a nih chuan engpawh thawh an inhuam thu an hrilh a. Thanglianhrimhrima chuan personal interview kan neihpu ang e tiin Thangleuha chu inthiarfihlim turin a ti a. Tah chuan Thanglianhrimhrima chuan Parteei chu a interview dan a ...chance la pah zelin amah chu a han khawih kualin a pawm kual velah. Officer te in a an ti dan hmeichhe chungah 'sexual advantage' lak dan zawng zawng chu Thanglianhrimhrima a pawh chuan a tum ti a Chiang hle mai a. A tuk atanga office rawn kai tur chuan Thangleua pawh chu a hrilh fel a.

Hun a kal zela. Thanglianhrimhrima te fapa Isaka chu a pa sum chenin ruihtheihthilte tih a lo ching tan a. YMA leh khawitlang hruaitute hnen atangin vawi tam zilh hauna a tawng chhoh tan ta zel a. Tin, Thanglianhrimhrima chuan Office lamah chuan Parteei chu a chetsual pui a. A fa hial a lo pai ta a...

SCENE-5

- Parteei : In awm em?
- Thani : Awm e! Pa-a va en teh rilru hah nak laiin. Ka chhawn peih lo va en teh.
- Thanglianhrimhrima : Engatinge i rawn kal?
- Parteei : Ka chhungten min hnawtchhuak a.
- Thanglianhrimhrima : Min hnawtchhuak a, engvangin? Hei kan nu a awm hi! Va in hnawh luh tir leh rawh!
- Parteei : Kan awm dan engkim an hre vek tawh!
- Thanglianhrimhrima : Kan awm dan engkim an hre vek tawh a? Ngawt ngawt chuan, engvangin? Va phei leh rawh hei kan nu a awm leh nghal.
- Parteei : Engkim an hre vek tawh a lawm.
- Thanglianhrimhrima : Engnge an hriat vek tawh chu?
- Parteei : Ka rai a!

- Thanglianhrimhrima : Tu fa nge i pai?
- Parteii : Nangmah!
- Thanglianhrimhrima : Ih...awi awm, lo ve a! Ngatinge tun ang hunah te i rai duh reng reng a! Damdawi hming pawh i hre nang e. Engmah i hre nang e. Lo va chhuak rawh. Kan nu in a hre palh ang. Nizan pawm minrawn phone tawh kha. Lokal suh nakinah ka office-ah emaw minrawn hmu zawk rawh ka ti kha...maw i bialpa va puh mai rawh...scooty ka lei sak che kha khawng a awm...
- Parteii : Ka bialpa in a hralh daih...
- Thanglianhrimhrima : Ka bialpa in a hralh daih a...ngatinge?
- Parteii : Nangmah nena kan inkar thu a hre vek a!
- Thanglianhrimhrima : A hre vek a? Chu min kawp reng a ni maw?
- Parteii : Nang paw'n min kawp ve tho!
- Thanglianhrimhrima : Nia.. lo kal suh ...kha a tihtlakna tur ka pe mai ang che.
- Parteii : Ka ti tla dawn lo!
- Thani : Pa-a a va rei ta ve tunge?
- Thanglianhrimhrima : Englo tih tlak...eh eh hemi...buhfai tham arawn khawn a.
- Thani : A hun lo lutuk...
- Thanglianhrimhrima : Tanpuina arawn dil a nih hi...rilru buaina...
- Thani : Haw tir vat vat teh!
- Thanglianhrimhrima : Kha kan nu-in a hriat chuan ... a pawh dawn lutuk...lo va pheirawh...
- Parteii : Ka kal tawh dawn lo! Ka duh che min tih kha!
- Thanglianhrimhrima : Ka duh che a, kan nu ka hmangaih a lawm!
- Parteii : Ka hmangaih che a lawm! (*A kut vuan pahin*)
- Thanglianhrimhrima : Min hmangaih tawh lo turin thu ka pe a che! Kan nu-in a hria ang ka tih chu mawle. Min vuan tawh lo teh...min vuan lo lawk teh khawngaih. Parte, Parte, i pu ka nih hi ka thu i awih kha! Ka thu i va awih lo ve...ngatinge ka thu i awih lo ve!
- Parteii : I thu ka awih a hetiang hi kan thleng a ni hi!
- Thanglianhrimhrima : I awih dan hi a kim ve lo! I va han a reng reng ye ngati nge, ka fa tak tak chu ania maw? Nakinah karawn enkawl mai-ang...va chhuak rawh ka tih chu ...a tih chi lo lutuk...a hun' tawh lo ...kan nu a thinrim ang... engkim a hrethiam ang.
- Thani : Pa-a.. haw tir vat vat rawh...ngatinge...a rei tawh lutuk...

Thanglianhrimhrima'n thlem chitinrenga a thlem pawhin a chhuak duh tlat lo va...a tawp tawpah chuan Thani chuan arawn kal chilh ta a....Tah chuan tunge a nih a zawt a, engnge a duh a zawt bawh a...

- Parteii : In pa hi ka duh (*tih pahin an pa kut chu a la a*)

- Thani : Enga!!! Engnge a awm zia! A nupui ka nih hi i hre lo em ni??? Engvangin nge kan pa chu i lo duh ve rinngawt a??? Kha i la rai zui a lo? Tu fa nge i pai a? Pasal i nei tawh em?
- Parteii : Nei lo...
- Thani : Tu fa nge i pai kha...hmeichhe dukdak lo tak i niang!
- Parteii : In pa hi!
- Thani : Awiii...Pa a nia mi!! Ka hrethiam thei lo! A nia mi???!
- Thanglianhrimhrima : Ah nu-i, min puh ve a...
- Thani : Kan pa a nih ka ring lo...tun lai hmeichhia ho hi in fing a lawm! Ka awih lo mi dang fa a ni ang.
- Parteii : Ni lo ve...

Tihchuan Thani chuan a han chian ta ngei a...An pa fa chu Parteii chuan a lo pai ngei a ni tih a han hriat chhuah tak chuan ...thinrim namen lo in a thinrim ta a. An pa chung a thinrim bawh an pa fa paitu chung a thinrim bawh, an fapa Isaka dinhmun ngaihtuahin thinrim lungngai bawh, awm ngaihna reng reng a hre tawh lo va...Tichuan lungngai deuhin a indawm ta a...Tah chuan an pa chuan...

- Thanglianhrimhrima : Kei pawh hrehawm ka ti khawp mai nu-i...engmah kan nei lo lai te kha ka ngaihtuah chhuak thin. Tunah chuan kan duh duh kan nei thei a kan duh lo pawh kan nei tel tawh si a. Pathian-in min hruai laite kha chuan, kan cikhawpin chaw min pe ang che kan tia, tunah chuan kan eikhawp lo deuhin kan la lut a...kan buai ta a ni nu-i...kei pawh ka rilru chu a hrehawm a sin. Kan rethcih laite ka ngai thin.

THE END

CHARACTERS

Certified copy

Dmy

(H.ROTLUANGA)

President
Lalramenkima Club
Dintar : A...

Thanglianhrimhrima	- H. Rotluanga
Thani	- Lalropuii
Laltutu-a	- Lalhmangaihzuala
Khiangawia	- Lalrammawia
Khiangawia nupui	- Lallawmzuali
Johny-a	- Lalchharliana
Vuanrenga	- Lalrammawia
Kutdawhpa	- Lalchhanhima
Thangleuha	- C. Laldinpuia
Partei	- Lalnunfeli

(AWKE NITE)

'ENGKIM TITHEI'

Script : H. Rotluanga
12.12.2016

AWK E.. NITE

ENGKIM TI THEI..

H.Rotluanga

Pu Zorama te chhungkua chuan inleng hrang hrang an nei a. hei hian mizo rama chhunga Society-a thil thleng thleng leh kan harsatna tawh hrang hrang atarlang dawn a ni.

Lan-Ina

(Fapa chaw eikham dul zut chungin sitting room Tv awmnaah alo chhuaka. A nu chuan "i ci teuh zela kham tawh rawh" lang lo lai atangin alo ti a.)

- Fapa : Bp te chu check lo ila asang lo ni mai lawm...thleng hnih chauh ka la ei asin le. pawh lo mut dawnah digetion atan thleng khat ka ei leh mai ang...e he...UFC a chhuak e..
- Lucy : Ammm...Khawimaw mama..remote? zai kha cn teh ang. Pathian hla music video thar a awm em?
- Fapa : Korcan film tawng leh a ti leh ang chu..
- Lucy : Khi nu ve khi pathian hla an sa ve a...amah hi atakah a lerh a nia aw...zakthei lo si...mi thawmhnaw hawh a ching an ti.
- Fapa : Engtin nge i hriat..?
- Lucy : Enge niang like..miin an sawi alawm..! (miin an sawi tih ringawt) ni lo se an sawi lovang. fa pawh a nei tawh ...An ti...an ti rual thawih a.
- Fapa : Ngati nge le...an ti..A u hi mi chanchin chhia hi engati nge i hriat theih em cm a? Tv zai leh tu emaw prog. lo lang piang hian i mit ngeia i hmuh pawh ni si lo. an chachin an ti tih hi i sawi chhen le..mi chanchin chhia sawi peih deuh hi chu an mahni pawh engmah an ni bik lo...an ti..
- Mami : miin an sawi ka ti reng alawm..
- Fapa : Mami ka hna dilna tur.. english-in dilna ziah ngai a, min lo ziahsak teh a? (aah...*chutiang ka thiam teuh lo mai*) nga ti nge mizo tawnga i thil sawi dawn pawn am am hi i ti reng mai a, in ti changkang deuh hian mizo tawnga film leh hi i cn char char maia....i en duh deuh tur ka hria asin...Wrestling Korean film mizo tawnga leh...he2...
(*Kiri a ti a... achhuak daih a...*)
- Mami : Zaithiam lo si...khi nu zai khi ka hmupeih thlawt tawh lo. in ti engemaw ve khang lang...(chutih lai tak chuan TV atang chuan zaithiam chuan arawn hau let hrep a.)
- TV Zai : Zai thiam lo min tih chuan..min en lo mai la. nangpawh kha enge i nih bik? kei aia enge i fel na bik? i bialpa nen in awm

dan zawnng zawnng te kha...i rai loh mai avang nula anga awm
ila nih kha! TV-a ka lo lan apiang hian min lo rel ziah
suh...Belh chian i dawl bik loh kha. inchhungkua khan tv in
en a, Tv alo lang apiang in rel zut zut a, in in hi Rel station a
nih hi.

Mami : Aaaa...amak lutuk...

Pa : (A pa alo lut a...pudding ei chungin)
Bawihte khaw nge i u kha...(a chhuak chiah)

Mami : Pa ka pudding siam kha tui em?

Pa : E tui lutuk...i nu kha va sengfel pui ta che.
(awle a ti a, a chhuak chiah a)

Mawia : (Chutih lai tak chuan inleng Mawia alo lut a.)
E...Pu Ram...chaw in ei tawh maw...(aw ei tawh c..nang?) kei
chu chaw pawh ka la ei lo...ka lawm lo lutuka, ka lo lut
lawk..

Pa : Engti zia nge chutia i lawm loh? engthil nge ni ta a..tu lakah
nge i lawm loh..Mawia..

Mawia : Ka thenawmpa min tih dan hi ka lawm lo..Biakinah thu tha
tak tak asawi a, kohhran Upa ve si..saw nasa em emin a in
sakin kan ram mini lo nek leh pek saw...ka ngaisang bik der
lo ania...

Pa : Tu kan Upa maw? Upa Dr.Dinga saw em ni i tih?

Mawia : Aw ni e...Pu Dinga saw...kan kohhran Upa Dinga saw
mawle. in an rawn sak dawn pawn..Pu Ding aban in phun
dawn te chuan min hrilh hre ve ang chu ka ti a, ni e ni e...a
ti a. kan ram lamah an rawn ti awn ding leh a, aw kan
mistiri ten an lo ti nih hi a ti daih mai a. ka lawm lo lutuka.
hetiangka kohhran upa meuh siln an ti hi chu ka lawm lo
khawp mai. Office-a a thawhpuite pawn kan pu hi chu
fimkar hian a ei a, an man chhuak lovang an tih kha...Rui lo
hai lo hian a ei ngam dat a ni. Dinga tih ringawt pawh hian
ka thin arim hluah hluah.
(a inseh ruh nasa mai a)

Pa : E ni maw..ava zia love...ngawi teh ti khan lo thu teh..ka la
inthiar lo; tikhan lo thu lawk mai teh.(mami hei i pa mawia
hi thil siam kha rawn pe ve rawh..)

Mami : Kha ka siam tui asin aw... kha Pu Ding.

- Mawia : Pu Dinga ka ni lo..i duh leh Pu Dinga chu va pe ta che.
- Mami : Kha pudding ka tia lawm..
- Mawia : Pu Dinga ka ni lo ka ti reng alawm.
- Mami : ei mai mai rawh...kha.. Pudding..i uang em mai...
- Mawia : Mami...Ka uang hauh lo..i duh leh Pu Dinga te chu va ei tir rawh.
- Mami : I duh lo tak tak em ni?
- Mawia : Aw duh lo...i duh leh ti khan va keng la. Pu Dinga chu biakinah va ei tir ta che...
(an nu ber alo luta)
- Mary : aw i tlawmgai em ni..kha ci rawh mami'n special taka asiam anih hi Pudding..
- Mami : *I ei duh loh chuan ka va dah leh ange..*
(mami chu achhuak ta a)
- Mawia : *(Zawi sapin)* Ava mak teh fove aw..Pu Dinga ka ni tei vet lo..ka ei lo mai ange...Mawia ka nia...min hai em ni Pi Mary..
- Mary : Aw i ei duh si lo..kan ei mai ange...
- Mawia : Mawia ka nia...min hai em ni Pi Mary...
- Mary : Hai dah love...Pu Mawi..engtin nge vengpa ka hai ang che. hman ni khan ka hmuh che khan hmuilmul kha i nei tawh lovin ka hria a...i lo nei leh tawh si a..ka hai deuh che tep che alawm.
- Mawia : Mawi hmuilmula min ti scka...kan met fai a, Mawihmuilmul meta min ti leh si a...a ka zuah leh ta nih hi.
- Mary : Engthil nge ni ta ilo len ve tak reng renga?
- Mawia : Inhmun chungchang thil ania, in pa kan hmu lawk ang ka ti mawle.
- Mary : E khai..inhmun chu kan nei ve nual tawh kan lei duh pawh ka ring lo..pawisa pawh kan nei ka ring love..
- Mawia : A chuliang lam pawh a ni lo...ka kal leh mai ange...
(Engmah hi insawi pui theih loh a nih hi a ti a phun chhuak sup sup a.. chhuak leh ta a..an fapa lo lut tur nen an in tawng chiah a.)

- Fapa : I din tak hluai mai a, Thingpui pawh i in na nge? *(ka in chak love)* Puding tal ei la.
- Mawia : Kal rawh Dinga bawk.
(Pa ber pawh room leh lam atangin alo lut chiah a)
- Pa : Aw khaw nge Mawia kha... *(achhuak leh daih a)*
Mawihmuhmula chu arawn ang buan buana, alo chhuak leh ta daih ni maw? A thenawmpa nen sawn ramri chungchangah an in ti buai a, Pakhat lahin rawngbawltu ka ni ti bik hek lo le...
- Fapa : Kan pastorin Pian thar leh thar loh chu Insak dan leh huan hung danah hian achiang khawp asin a ti..
- Mary : Mama khaw nge i chhuah leh hman? *(Rina te inah ka leng a)*
Rina khu kawm lo la ka ti mi pawhin an sawi a, Titanic be pawl an tiin ka hria a nia..oh...enge kha...amah khu a titanic deuh an tih kha a ni lawm ni..U Ram..
- Fapa : Titanic an ti lo. Setanic an tia lawm...ha2...ka nu hi thil hi i hre sual thei em mai.
- Nu : Nui mai mai suh...Rama han hau ve teh..Fapa pawh hauh tum lo, Pasal hi ka lo nei nep em a ni.
- Pa : Ka nep vang lawm nupui tha pawh ka neih ve loh.
- NU : Enge chanchinbu hi i chhiar renga. chanchinbu pawh hi thu lawmawm hriat tur hi avang ka chhiar pcih thin lo keichu..tu nge nu pakhat Article ziaik tha deuh ziaik thin pakhat kha..Thaichhawnnu an tia mi kha...?
- Pa : Ruatfela nu an tia lawm...Thaichhawnnu han tih teh daih chu...thil hi i hre sual thei em mai.
- Nu : Aw nangni angin ka chhiarin ka hre kil kelh ve hleinem. Pu KL.Liandinga'n Dan chungchang a ziah thin te hi keichu ngaihnaawm ka ti thin; a beng var thlak e.
- Pa : Thil hi i hre sual thei e mai. Dan chuangchang ziaik thin chu Pu KL Liana lawm, PL Liandinga nen i hriat pawlh a nih kha.
- Nu : Aw alo ni maw. ti daih ila Zuali te chhungkua kha hman zan khan engtin nge in tih tak? An fapa lah khu thil ruk hrat deuh a awm leh nghal a? enge alo ruk a?
- Pa : Khawtlang ang pawhin kan man zing tawh khawp a, hman zan kha chuan ar alo ru a ni awm e. Ram leh khawtlang duh loh titu te chu kan dim duh ta lo nih kha. kan thalai lam an insum thei tawh silova, kan indang thei lo anih kha..Police lam pawh kha an lo thlenga, mipuiin kan tam hnch hrim a,

- ti h ngaihna awm ta lo nih kha, kan hnawt chhuak ta nih kha.
- Fapa : Police hnenah kan pe mai dawn emaw ka ti a. Rs 500 man Ar pakhat ru vengpumin kan buaipuia, abuaipuitute zingah khan mizoram hmasawna tur cheng nuaitel ei ru, Officer pakhat kha a tel ve a, mahse, inziak fel thlap thei si kha, ka tel ve na chi niin ka hre lova, ka haw ta mai. A ti tu tur Police an awm a...mipuiin haw haw a Mobrula-a chinfel tum zel hi abuaithlak ka ti a ni.
- Pa : Chutin ti ngawt suh...Mob rule hian tangkai hun a nei thin asin.
- Nu : Pa-a Mobrula-a chu tu nge a nih reng renga ava Lal awm ve? *(Mihring a ni lo...mipui pungkawm)*
- Fapa : Mob rule hi mipui tan bawka him lo a ni ka pa..Mob Rule hmang tute hi Mob Rule bawkin min chil let thei a ni.
- Pa : I la naupang thil hi i thlir zau lo a ni..mama..
- Nu : *(Tv lam hawi chuan)* E he e...Chawkawri thah an tum nia..
- Fapa : Nu...hman ni khan i labtop kha kan lei dawn nia i tia...ka hna dil tur velah hian apawimawh asin aw...
- Nu : Aw pawisa kan nei leh tawh lo lawm..
- Fapa : Second hand leina tur chiah hi i nei a nih hi..kan lei dawn nia i ti ve ziaha, lei dawn chiahin pawisa ka nei lo i ti ziaha...i kawm em mai a nu chu Marykawmi i nih hi
- Nu : Chutiang te a min tih le....nangpawh laptop i mamawh lo i a let tawpa a tawka.
- Pa : Mama..nu te thil lei dil dil lo hian hna te hi thawh tum ve ula, lekhathiam hna hmu lo in tih ringawt zel. sawrkar hna ringawt hi hna a ni lo tih hre ve la.
- Nu : A awm dan pawh hi ka hrethiam lo, Hna ka dil dawn lekhka ka zir a ti a, exam ka pe dawn a ti leh daih a, engtin ngc i thin theih ang. midang exam i pek leh daih te chuan ka ti thin..nangmah ngei exam la i tling tur ka ti a. thu hi awih lo tlat a. Taka Pa-a zanin chu Mami hian inlcng a nei dawn a, Dr George-a leh tunhnai lawka Officer tling thar an lo leng dawn ni awm e. vawinah pawn lamah sawn an sawi ri ka hre tlat. Pa-a khawthlang mi hausa Pu Hruaimawia tute zinga mi ni maw?
- Pa : E ngawi teh..Pu Hruaimawia thlahte an nih chuan mihausa tawntaw an nih dawn chu. An lo len dawn chuan Traffic lam pawh hrilh an tha lo maw aw. keini ina an lo len duh chuan

lawmawm nih chu..

- Nu : Dik chiah khawi zawk zawk pawh hi mami hi chuan nei se a tha hrim hrim a ni tawp. enteh milian chhungkua kan tih ho hi chu an loinnei kual zel alawm. chuvangin mami hi chuan mipangai chunglam deuh hi nei ta se, kan chhungkua hi kan zia ve hawk dawn ania.
- Fapa : Ka nu hi chu makpa atan chuan Pathian tih mi, zu in lo, kohhrana inhmang nisc i ti a, Kan kohhran thalai hruiute lo leng se, engmah thawh nei lo lo be tha suh i ti a, tunah lo leng tur insawi te hi chutianga kohhran lama inhmang pawh an lo ni lo mai thei asin, hriat chian hma hma a, lo tih huam zel te chu zu heh deuh chapo deuh Officer an lo ni thei asin,
- Nu : I aa roh em mai...nakinah an la piangthar thei tho alawm. makpa Dr neihte, Officer neihte hi ropui deuh asin. mawl deuh deuh hian lo tawng tei vet suh. hlawh nei lo rui ai chuan hlawh nei rui chu inthlau tak a ni.

(mami chu a music video hak tur a kawr chu alo ha chhuaka)

- Mami : Pa...hei ka kawr chah thar alo thlenga a mawi em? (*E Bawihthe...ava mawi ve...mahse, ahak a buaithlak fu lo maw? A sir luh em ni? engtia hak tur nge ni ngai?*) Inrulpui ludin chungin inbin luha hak a ngai a, (*ava buaithlak awm ve, hmanhmawh thila hak dawnin?*) Chhuatah ka dah anga ka tleng lut mai dawn lawm. Pa...music video-a siam ve ka duh e.
- Fapa : Kawrthar neih vanga Music video siam tum ringawt te chu. zai hi i talent a nih leh nih lohte ngaihtuah ve la, (*Kei sia zaithiam lo zai an tam em mai*) Kan thenawmnu Lb-i te khu love songa a sa a, tumahin zaithiam an ti lova, a piangthara pathian hla a sa leh ri ngawt a, tumahin thiam an ti chuang lo, zai a talent ni miao lova..
- Pa : Thil hi lo sawi buai tei vet suh...Ramthanglian. Khawl a tha tawh alawm, studio atangin zaithiamah an chhhuah mai dawn lawm. Bawihthe eng hla nge siam i tum a?
- Fanu : Pa Love song a ni a, ka ngai em mai che tih a nia, (*Tu phuah nge?*) Missionary pakhatin a nupui lehkhawh thawnna nia, ka thianpa in alo chhar a, a thluk asiama a hla thu pawh ril tawp, nalh lutuk. (*Khawi maw bawihthe a hla thu chu*)
- Nu : Love song sak te chu a tha dawn mi? Mi nawlpuiin kan hmuh dan hi a fuh si lo, Kohhranah thu hriltu kan ruai leh

anga, thenkhatin Pulpit tlang atangin sual anih zia an rawn sawi leh piap piap anga. awm anuam thin lo lawm.

- Pa : Entch...Nu-i enge asualna? Rawngbawltu pakhatin anupui angaihzia leh ahmangaihzia sawina a nia, ti hian thluk a nei anga asual tihna a ni mai anga maw?
- Nu : Chuti ngawt a ni lo, kci leh nang Kohhranah kan lo inhmang ve bawk si a, Pathian hla chu ti mai rawh se. sap ram chu nise, thuhra a nia.
- Pa : Am...Bawihte...Ka ngai em mai che tih kha chu i ti lo mai dawn emaw ni le...i nu sawi ang chuan Pathian hla sa mai la.
- Mami : Ngawt zela...Pathian hla-ah chuan a inchei nalh theih vak lohva. tuna ka kawr order te hi chu a in mil dawn mi!...chu lovah pathian hla hriatchhuah pawh ka nei vak hlei nem.
- Fapa : Enge maw pathian hla sak kher chu angaih a? Ama duhthu pawh ni lo. Kohhrana a kul ataia inhmang pawh ni lo, Mami chu a inchei dan thin atang pawh hian Pathian hla sa chi a ni lo lawm. Pathian hla hi incheina anga ngaih te chu a!! a lem em mai a..
- Pa : I a re ru lutuk...Ramthanglian..thu dik deuh deuh hi sawi tei vet suh. mizorama cheng tam zawk hi kan lema, chung zinga tak deuha lo awm chu a sawt lo. ahahthlak mai mai. Mami Pathian hla chu ti mai rawh...i zai hmam Pathian ropui nan he hla hi kan hlan ange i ti thlap zel ang.
- Fapa : Pathian ropui nan kan tih atam zawk hi chu keimahni ropui duhna alawm.. *(Enge maw i sawi...angawi hmak a fapa chu)*
- Nu : Ni chiah...kha kawr pawh kha ha la...Tv-ah pawh nang aia taksa lang tam Pathian hla aa an tam em mai. Pathian hla i sak chuan sawisel te dal deuh a. tha dawn riau asin. hla thlan hunah kan thlang thluk thluk dawn che lawm. ka thiante pawh ka lo hrih anga.
- Pa : Zai thiam leh thiam loh a ni lo. hmeltc hi pawimawh asin. incheina nen. incheina mi mit la tak a nih chuan zaithiam lo mahse, mawi an ti tho thovang. Miin a kawr hak hi a sexy mah mah an tih pawn...pawi ti suh...i lar dawn tho tho tihna...ka fanu hi a hit dawn a ni lawp mai a ni.
- (ph alo ri a...a u chuan a chhanga..Halo...thiannu ngawi rengin zai zirin a bia..)*

- Pa : E Thangthuam...teh hlawl che chuan..eng tik nge Aizawl ilo kal?
- Thangthuama: Kan bialtu Minister hmu turin ka lo kal a, chu chu ka rawn inentir paha, Karhmasa khan ka lo thleng tawha. Inah kan va kala, Inah hmuh theih loh an lo ti a, Office-ah kan va kala, meeting a nei an ti a. keini thingtiangpa tan chuan minister te hi hmuh hi an va har tak em aw. TV lamah chauh hian an thil hawng hi kan hmu a, Inthlan dawn lai kha chuan min kaihkuah thuak thuaka, tunah chuan chibai chu sawi loh an mawngphe pawh kan hmu hman tawh lo. aluhai thlak khawp mai.
- Pa : Enge i thlai siamte...i hlawkpui bawh maw...?
- Thangthuama: Kan hotu lam hian atihralna lam tur ngaihtuah lem lovin, thlai hi kan ching vaka, kan dah leh nghuk thin a nih hi...eng tham mah ka huan atangin ka lei lo, ka mangang khawp mai.
- Pa : Nang chu Department lam pawh khan an duhsak viau lo che maw hma ila nasa si a, i hlawhtling turah ka ngai asin.
- Thangthuama: Chutia Department i sawi takah chuan, keini loneitute ai hian Department lam hotute hi an hlawhtling deuh zel zawk emaw ni aw te ka ti asin. Thenkhat hian Mizoram hi kan vannei an ti a, kan leilung hi a tha an ti a, thlai kan chinga..hei chu mizoramah a tha ve thei lo tih alo tam riau mai a.
- Pa : Aw alo ni maw... i hausak tawh viau ka lo ring asin.
- Thangthuama: Hausa suh ei. Leirem rahna tur sum te pawh kan dawng ve tak na a, leirem hi kan rap hleitheih meuh lo, thil man hi alo sang zel bawh si a. dingdi hlip chungin kan rap a, a fuh thei lo. Engpawh hi sawrkar se, athlawna thil sem hi an tum vek mai si a, tunhma kan nu leh pate ho ang khan thil dawn lo hian hma la ta ila, kan thatpui zawk ka van ring em ka ti ru thin asin, tu mai pawh hi kan rilru hi a no ta deuh vek a nih hi..kan thil dawng thin hi anih ka ring.
- Thangthuama: Nangmah zawk hi ahausa ru khawp an tih che kha...Ram pawh a ngah tawh...Lalramzaua an tih che kha..sangha dil lian pui pui a nei bawh an tih che kha...nang chu tluk loh rim i nam a ni. Hotute i be thiam em em zel an ti che kha..eng pawh sawrkar se a tlalum reng thei mai an tih che kha.. Puten Pathian thu an sawi pawn sawi pui thei zel an ti che lawm...(an nui dun bawh bawh a). Zu te kha ila in em?

(A fanu pawh chu a nui sak a..ka va inthlak ange a ti a..a chhuak ta a..a nu chuan ph a be zo chiah a)

- Pa : Awi ha..pa-a Pathian that zia hi..thiannu Kimi sawn thil hi ava ti thei tak em!...enteh hnaruak a awm a, written exam an ti vek tawha, aruk tein exam buai ngai lovin Mama hi alut ve thei dawn a nih chu..Lalpa kan va lawm tak em!..Mama pawn hna a nei ve thei dawn a nih chu..Lalpa chuan a hun teah Mama hna a pe dawn a nih chu..
- Nu : Ava tha awm ve....Mama chu bawihzui nghal angai a nih chu..
- Fapa : E khai ka nu...chung dik lo taka hna hmuh te chu ka duh teuh lo mai. hah taka lo exam ho rilru nat dan tur ngaihtuah ve ta che. lo thawk ve ngawt pawh ni ila, nakinah miin min nuihzat anga sin. pathian hming sawina chi pawh a nih loh chu, i thiannu Kimi fanu te saw miin an nuihzat dan chu interview result chhuah hma hma-in uniform alo lei fel vek tawh a. whatsapp leh Fb velah i hming leh ka hming hi alang chuai chuai dawn asin.
- Pa : Ramthanglian...i va han a tet tut tak em..Mizo te chuan thil hi kan hre rei lo em mai. Kum 3 bak an sawi lovang che, i hnathawh hun chhung hi a rei daih zawk dawn asin. inthlan dawna Facebook vela an sawisel nasat ho tlin hnen zia kha i hria em? a sawi seltute pawn an tlawn leh tawh zawk ang chu..i nu thiannu fanu te saw tunah miin an sawi zel em? Uniform nen sawn miin an zah tawh em saw..This is Mizoram tih hi ilo la hre lo a mi...
- Nu : A thawh duh loh leh Mami hian thawk saih se ni mai alawm! mawl teng tung lutuk. i thau lutuk dawn kan tih lahin sim an tia mi kha...(Gym)-ah kal rawh ka tih pawn Pawisa chawia rit chawi ka peih lo ti nghur zel. Thenawnte insakna tur cubic put a hlawk zawk a ti a, alo inhlawh paw thur a, lehkha thiam ve si..zahpuiawm nia.
- Pa : I u chuan thawk daih se that tak chu....
- Nu : Kawmthlang nu Sangi'n second hand black belt uhawng an ti a. whan zap-ah min lo hrilh a..ka zu enchhin sak ve ange, lo haw leh vat ru aw...

(A chhuak chiah, afapa pawh chuan kan leng ve lawk a ti a, Chutih lai tak chuan Pu Thangthuama alo luta..)

Thangthuama: Pu Ram i awm ka ring lo zawka..

- Pa : Kohhran rawngbawltu kan ni ve tawh a, Venghchungah hi chuan ka in lo, kan pute bulah hi chuan ka in ve thei mai. I fapa kha police-ah atang ta em?
- Thangthuama: Tang teh suh ei...vawi thum lai arawn intlar ve a, hnathawk thang leh mihrisel a ni bawka, intlansiakah te pheikha chuan pakhatna te ka ni e a tia lawm, mahsc, hmelhriat nei ve ta lo chu an ti chho zela, alo tlan chak taw lo nge, keimah ka hotulamah ka lo tlan chak lo pawh ka hre love, atling loh leh thin.
- Pa : Hotulam i tih takah chuan kan thianpa Rema pawh anihna sang tawh asin, Politics a inhman na rei tawh baw a, a thu viau an ti ania, a thu chu tlang khawp an ti lo maw..a chhungte pawh a thun nas viau tawh awm e. Rulling tawh baw si a, iva insawipui tir lo nia.
- Thangthuama: E khai Thianpa Rema chu...vawi tam ka va leng tawh alawm, A ruihin a biak tlak loh a, aruih lovin kan be pha baw si lo.
- Pa : Aw alo nih teh nek chu a...chuan i fapa chu boxing lamte kha tui viau khan i sawi a? Profight-ah khan atel ve ti raw kha?
- Thangthuama: Nia mawle...alo tel ve alawm. first round kha chu a chak chho ve mai a. kan khaw ho phur lutuk khan tawh loh puan an lo zu bah tira, tawh duh ta lo chu an hnek thlu ta alawm mawle.
- Pa : Thil pek pawh adawng nual lo maw...(teh suh ei..hnek arawn dawng hnem viau a chu chu ni mai...a thleng sang hman lo alawm.
- Thangthuama: (Bur alo pawrha...zun a lo ni a)Enteh thianpa Ram nang chu khawpui mi i ni a, thil hi i hre riau mai a, han tem chhin teh..(Zu em ni)..ni love.!?
- Pa : khawi maw.. Ava mak ve (inchhin a) zun ava ang ve?
- Thangthuama: A thlum em? (thlum lo...) ka ring renga, Dr-in i zun a thlum e an ti a, naktuk chu ka va chhuahchal ngat teh ang..
- Pa : E khai aw....thianpa hi iva ti zia lo thin ve aw...i ti awm ang lo mang e aw..
- Thangthuama: Ka lawm hle mai...nang pawhin a thlum lo i tih chuan, ka thianpa aizawl amiin a thlum lo a tia lawm ka ti thlap dawn alawm. ka ring lo reng a. ka phur sawt mai. ka va haw vat

teh ang. naktukah Dr chu ka va hmu leh ang.

- Driver : (An Driver hmanhmawh takin alo lut a)
Ka pu vawin khan veng pakhatah naupang pakhat ka tai
palh a, ngaihdam kan dil thin a, mipui thinrim chuan kan
motor an vaw chhe vek a.
- Pa : Aw haw... Engtin nge a awm i naupang tih palh chu?
- Driver : Damdawiinah an dah a, ngaihtuah awm a ni lo an ti a, I
driver ka nih thu te ka sawi a, i pu chu kan hre lutuk
alawm, pawisa pawh a ngah ang min ti a, ka chhang
ngam lo hrim hrim a, I pu hnenah va sawi la, zanina alo lan
loh chuan vengchhung mipui zawng zawng nen in pu in lam
kan lo pan ang an ti nih chu.
- Pa : Police lam an lo thleng lo a ni maw..? (*a in dawm kun ngaih
a*)
- Driver : Thleng e...Mahse, rui pawr deuh deuh kha an tam si a, an
indang thei lo a ni ber, i rui a nih kha min ti nuai nuai mai
a, atawpah chuan nie ka rui ka tih pheih chuan an thimrim
zual sauh a, a rui rui kha an thinrim leh nghal a, kei chu
Police lamin min thukru hrama.
- Pa : Mob rule hi chu...(*Asawi zawm duh ta lova...*)
- Thangthuama: Zu i rui miah lo a mi tlangval? (*Ka in ngai lo lun hrim*)
Mizoram pawh hi tunhma vairam kan sawi thin ang deuh
kan ni zel dawn a nih hi.
- Pa : (Pa ber ph alo ri a...)
Halo...Mama; aw...tu maw thi a? Ka nute fanu a. !! aw
aw..enge a thih chhan? Traffic Jam a...chung ten a thih
theih em ni? aw nih chu...a dah ta a...
- Thangthuama: Eng ti zia nge ni ta ngai...inchhung hnai vai thi an awm em
ni? Keia lo leng hi ka lo chhiat che u a nih ber hi a. enge a
thih chhan a tih kha? Traffic Jam a ti elaw?
- Pa : Nia mawle..Kon nu nau fanu inchlungah a thusual palh a,
damdawiin an panpui dawn a, nizana lama thi kha an in
arem lo bawh nen, kawng laiah thla an lo la a, traffic an ti
jam ta si a, Damdawiin an thlenpui chuan an tlai hman a ni
awm e.
- Thangthuama: Ava pawl em aw...kawnglaiah kher nghah nge maw thla an
lak lei kawnglaia an lak loh pawn Traffic Jam sa nak alaijah
...apawi mange aw. An YMA hruiatute an fin a ngai a nih
chu..a thu hrimin Mizo mipui mimir hi thil tha tu nia
kan hriat hian kan ngeng riau asin, lo chik reng mah teh,
inkhawm kal tur leh inkhawm bang hian motor hi kan kian
tha duh lo riau bawh asin. Aizawl khawm chhang ta hi

mawle.

(Pa ber chuan "e khai keipawh arang lamin motor chu ngaihtuah phawt angai nih chu...ka va insiam ange..Mami leh anu hrilh chuan an phawk lek vek ang. Thangthuama leh Driver pawh chu an chhuak ve nghal a...an chhuak ruak ta huai a.)

(An Fanu chu alo chhuak ve chiah a)

- Lucy : Khaw nge maw an awm zawh vek le?
(a in leng tur te pawh chu an lo thleng ve leh chiah a)
- Dr. George : Lucy i ni ti raw kha?
- Lucy : Ni e...tu nge nangmah zawk?
- Dr. George : George ka nia, Dr. George min ti thin. vawinah pawh ka lo biak che kha?
- Lucy : Aw ni maw...ka van hre tawh lo..min be tu hi an tam ve lutuk a...i no ka lo save lo palh aniang?
- Dr. George : khaw nge i chhungte ho hi?
- Lucy : Ka nu kha chu akal chhuaka, ka pa kha a awm reng si a. khaw nge maw an awm le?
- Dr. George : A pawl chuang hlei nem...i nu leh pa ai ai chuan nangmah alawm kawm ka duh...ha.ha...Lucy hman ni a ka hmuh ai che khan i hmel hi adanglam tawp. i hmel adang ta riau mai.
- Lucy : In la zei tenawm tawp..vel a che. tunlai chu ka inkhung no ve deuh a...
- (chutih lai tak chuan inleng dang an nei ve leh a.)*
- Zuala : E he...Lucy..in in chu hmana ka lo kal lai ang turah ka ngai al zan lam ania ka hai ta flat mai.
- Lucy : In la zei vel e...kan inah i vawi khat lo kalna ni lo maw? tu nge i hming kha?
- Zuala : Nula i ni tawh hi uang reng tawh lo teh...mahse, college kan kal ho lai hmel kha chu i paih tawh riau in ka hria...

Lucy : College- a?

(chutih lai tak chuan a nu alo lut ve a)

Nu : Mami...hei tu te nge kan in leng hi an nih hlawm a? ka lo chibai ange i thiante chu? *(zuala lam pang chu apan phei a)* nang hi em ni Dr zawk?

Zuala : Ni love, kei chu tunhnaiah khan Police Officerah ka tling thar ve a. *(salut a tuma, pakhatin chibai a tum baw a, an in kal thelh zuai zuai a)*

Nu : Nang hi em ni ? Dr chu...

Dr. George : Aw ni mai tho mai ang chu....

Nu : I va in thlahrung ve....helaiah hian thu dun teh u... *(a thut dun tir a)* tu nge hlawh tam zawk ang che u aw...?

Lucy : Ha ha...Ka nu tunlaiah hlawh zat an inzawt ngai hlei nem!,ka nu hi chu fiamthu a duh nia... *(za lo deuhin an nui vek a..)*

Nu : Enteh George...ka pum hi tunlai chu anuam thei lo lutuka, eng e i la tha ang?

Dr. George : Ka pi dam dawi ei la tha lo maw?...

Nu : Ni reng e, eng damdawi nge ka ei ang ka tia lawm? Dr i ni a ka zawt che nih chu?

Dr. George : A..ka pi keichu medical Dr ka ni lova, ka thesis ziah atanga Doctorate degree pek mai ka ni a. chutianga natna lam hre chi ka ni lo a ni.

Nu : Dr ho hi chu in mak ngawt mai..tikhan kan hriat thiam loh tur hian in sawi kual vel a. nimin lawkah pawh ala kal lu lu alawm kan tih te hi Hospitalahrawn thi se, natna mak deuh deuh hi in lo put tir zela. mipui hian kan mamawh em che u a, kan sawisel tha ngam lo che u a. Vai Dr thiam deuh deuh hi inentir man flawmin Aizawlah lo lut vak sela. tichuan hawi lawl law ula tha ang. *(an ngawi thap a..an thenawm nula Lucy tho alo lut a.)*

Lucy 2 : Awi nu Merte...in va ngawi teh thap ve?

Lucy : Aw..cy...teh mial che chuan...hei hi kan thenawm chiah ami Lucy ve tho anih hi..

Dr. George : Aw...Lucy in in ka haiin ka hre reng a...

Zuala : Ekhai a....ka va hai chiang ve....

Nu : Aw..Cy-i i inleng tur zawk te a ni maw? kha ka lo test kual ve a. *(zuala zawk kawh pah chuan...kha kha i tan that hmel zawk aw ala ti hram a, an chhuak ta dam dam a)* an va ho mai mai. vawin chhun khan pawnah khan titi thawm ka hriat khan kan thenawm nu Cy-i zawk alo ni reng nih chu..

Lucy : Min hai anih ka ring renga...college kan kal ho lai khan te khan a ti a. pakhat lah khan chhunah kan in biak kha a ti bawk a..thenawmnu cytci chu inleng a nei tha dawn hle mai.

Nu : Awt reng reng suh...Pathian tih mi pawh an nih ka ring lo. rilru tawngtaina nen ka kawm char char alawm tunah pawh khan, chhanna ka hmu lo ka ti renga, i tan chuan an tha aw zawng lovang. i pah lah kha a thianpa ti deuh er ur kha alen chhuah pui emaw ni...? mumang ngah hmel pui pui hi tunhma a ka thian a nia hi a ti zel a..

(An fanu chu a chhuak ta .an fapa chu arawn lut dun dun a)

Fapa : Ka nu kan inleng te chu khawi zawk nge mami tana tha a i rin? khawi zawk kha nge pathian tih zawka i hriat? *(a nu a ngawi reng a....)* mawh ka nu....

Nu : Ninawm ninawm...ka mu dawn.

Fapa : Ti khan...ka nu chu aharh kawh ang chu..a mu tui lutuk lovang chu...

(An fapa pawh chu a chhuak ve ta a)

Lan -2na

(Au rual ri alo ri a...Hnehna chu Lalpa ta a ni.'An Fanu Lucy Ramtharnglaki chu in chhungah arawn bawh vak lut a...in bingbilet a tuma, arum vak vak a, sakei rum ang ten...hnehna chu Lalpa ta a ni, Setan i sual lutuk over...)

Nu : Pa a..hei rawn tlan teh...Mami awm dan hi..aropui lutuk.!

Fapa : E he...A pa chu mu daih tawh...A u chu leh....Nu arum dan hi uiin a seh a ni lo maw?

Nu : I mawl lutuk a...chutiang a ni lo...!

Lucy : Ka nu kan vak kual a hnehna kan puang a ni.

Fapa : Yes...tu nen nge in in sual a U..i chak a mi?

Lucy : Nu...mama hi a a e mai...ka ning...ka phurna i ti reh dawn. engmah i hre thiam lo....*(apa rawn tho chhuak a)*

si si si...Hmelma pa setana chu hnehin a awm ta...(aban phara)

Pa : E khai..Mami ava ropui vc....Lalpa alo in puang dawn nih hi.

Fapa : A u Setana hi hmelmapa i ti a, setana hi thinrim ta se...hmelma pa min ti reng mai...ka ta chin ka la dawn ti se..kan motor te, a pa lei sak che i thawmhnaw tha deuh deuh te, A nu rangkachak thi zawng zawng leh kan huan zawng zawng te hi ala leh vek mai tur asin..

Nu : Ramthanglian mawl leh lutuk mai...

Pa : Ramthanglian eng maw i sawi...? ka vaw dawn khawp mai che.

(Chu tih lai tak chuan...Aw alo ri ta a)
Rama...Zoram...Zoram... harh teh...i fapa khan thu dik asawi a ni. Keima hming lam reng chung a in thil sual tih in sim thei chuang lo hi...ka mang in va ti ang em! thil mak inbuaipui a, keimah min theihngihlil vek tawh a ni. khawlaiah zan rei tak taka ka tana hnehna puang tawh lovin in eizawna hmunah, inngaihawngte nen in awmna hmunah ka tan rinawm ula, hnehna hi puang lovin lo nupui zawk tawh rawh u..

Kei mah Pathian min theih ngihlin Sum leh Pai in pathian zawk ta si a...Kei Engkim ti thei hi min kalsanin..nangmahni engkim ti theiah in insiam ta a ni.

The End.

CHARACTERS

Pa	-	Zorama
Nu	-	Mary Krossbuaipuii
Fanu	-	(Mami)Lucy Ramtharngaki
Fapa	-	Ramthangliana
Mawia	-	Mawihmuhmula
Thangthuama	-	Zorama thianpa
Driver	-	Zorama Driver
Nula 1	-	(Tv-a zai)
Lucy 2	-	Thenawm nula
Dr. George	-	Mami inleng
Zuala	-	MPS Officers

Certified copy

Ming

(H. ROTLUANGA)

President
Zorame Hramo Club
Director (A...)

Right to Use Affidavit



MIZORAM

RIGHT TO USE

00AA 165737

I, H. Rotluanga, also known as Mapuia S/o Hausiama (L) R/o Dinthar-I, Aizawl, Mizoram do hereby solemnly affirm and state as follows: -

1. That I am bona fide citizen of India belongs to Schedule Tribe community of Mizo.
2. That I am President/Manager of Zephyr Drama Club, Aizawl, Mizoram.
3. That I hereby grant permission to Immanuel Lalramenkima S/o Rev. F. Rammawia (L), R/o Chanmari-II, Lunglei, Mizoram, Research Scholar, Department of English, Mizoram University to conduct a study on all the works of drama by Zephyr Drama Club, with a special focus on three works, namely, Hmangaihna Laklawh Euh – Ninja Nite (2009), Sum of Money – Chukchu Nite (2011), and Engkim Ti Thei - Awke Nite(2017).
4. That I further hereby authorise Immanuel Lalramenkima to undertake a study of the aforementioned dramas of Zephyr Drama Club for his proposed research study entitled "Social Satire in the Selected Works of Zephyr Drama Club." In show of Zephyr Drama Club's support to the proposed study, I have provided him with the attested scripts of Hmangaihna Laklawh Euh – Ninja Nite (2009), Sum of Money – Chukchu Nite (2011), and Engkim Ti Thei - Awke Nite(2017) along with the official DVDs for the same works.

Appendix D

PARTICULARS OF THE CANDIDATE

NAME OF CANDIDATE	: IMMANUEL LALRAMENKIMA
DEGREE	: M.Phil.
DEPARTMENT	: ENGLISH
TITLE OF DISSERTATION	: Social Satire in Selected Works of Zephyr Drama Club
M. Phil. REGISTRATION NO. & DATE	: MZU/M.Phil./444 of 26/04/2018
DATE OF ADMISSION	: 27/07/2017
APPROVAL OF RESEARCH PROPOSAL	
1. DRC	: 16/04/2018
2. BOS	: 19/04/2018
3. SCHOOL BOARD	: 26/04/2018
4. DUE DATE OF SUBMISSION	: 31/07/2019
5. EXTENSION (If any)	: Yes, One Semester (Till, 31/07/ 2019)

Head

DEPARTMENT OF ENGLISH

Appendix E**BIO DATA**

Name : Immanuel Lalramenkima
 Father's name : Rev. F. Rammawia
 Address : Chanmari-II, Lunglei
 Phone No. : 8974286601/7005228944
 Designation : Assistant Professor Dept. of English, HATIM, Lunglei
 MA : University of Hyderabad
 Interested in : Literary Criticism, Culture Studies, Northeast and
 Mizo Literature
 Seminar :

Sl No.	Title of Paper	Name of Seminar	Date	Organized by
1.	Selective Discourses: Resistance in Short Stories from Northeast India	Three-Day UGC & ICSSR sponsored International Seminar on Modern/Post Modern Literature in English: The Urge for Becoming	11 th , 12 th & 13 th July 2018	Post-Graduate Department of English, T.M. Bhagalpur University, Bhagalpur

Publication :

Sl No.	Title	Name of the Journal	Year and Month	ISSN No.
1.	Select Discourses: A Study of Resistance	Journal of Literature and Culture Studies	June 2018	2348-1188

Resource Person :

Sl No.	Topic	Name of Workshop	Date	Organized by
1.	Is the Citizen Amendment Bill a threat to the Mizo Culture?	ICSSR sponsored Capacity Building Programme in Social Science Research	12th to 14 th February 2019	OKD Institute of Social Change and Development, Guwahati and J.B. College Lunglei

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