PREFACE

The Mizo drama has been studied upto the degree level, but no guided study has ever been attempted by any scholar either to record the development of Mizo drama, the techniques employed by playwrights, the dominant themes or even to discuss any particular playwright in detail. There is, therefore, a wide scope for research in Mizo drama. Certain topics which must be investigated are: the origin and history of Mizo drama, dramatic technique, themes, characterisation or a thorough critical analysis of major Mizo playwrights and the like.

Here, in this thesis, I undertake an indepth study of the major themes of Mizo drama with the title as 'Mizo Drama: A Thematic Approach'. I have chosen four dominant themes as - Love, Wealth, Power and Religion. Each theme is sub-divided into sections as the theme requires separate headings.

The main problem of my research is the absence of reference or bibliography, which would help me to get a first hand knowledge on the genesis of Mizo theatre and its subsequent development. So, I have to depend entirely on an indepth study on the works of all Mizo playwrights.
and my personal interviews of the playwrights themselves which are the primary sources of investigation. Besides these, few stray critical writings which appeared in Mizo journals and the scholarly works by western writers, specially of English literature, have been referred to whenever those are found helpful for the purpose. Those references are clearly given in the footnotes and again in the bibliography. I have, therefore, pledged myself to plough the virgin soil of Mizo theatrical development and to carry out a systematic study of Mizo plays. Being the first scholar in this field I have decided that in this study I shall cover the whole of Mizo drama, from the beginning to date, that is from 1912 to August 1990.

The work is organised into five chapters. The first chapter, Historical Perspective gives the social and theatrical background for the topic. A brief account of the Mizo people, their language, culture, religion and their early literature including the origin and development of Mizo drama will surely help readers for the better understanding of the actual text, which come immediately in the following four chapters. Each chapter deals one by one the dramatic theme like - love, wealth, power and religion.

I concentrate the study on the following published plays:
1. SANGI INLENG (1963) - Lalthangfala Sailo
2. LO KIR LEH MAI RAWH (1965) - Lalhuaka
3. ISUA NEIH KA DUH ZAWK (1965) - Lalzamliana
4. LIANDOVA TE UNAU (1969) - Lalthangfala Sailo
5. PA AWK HRAWL (1970) - H. Lalsiama
7. FINNA HMAHRUAI (1980) - James Dokhuma
8. RAMTHANGA TE CHHUING (1981) - Lalhuaka
10. ZAWLPALA THLAN TLANGAH (1981) - Khawkungi
11. KAN TIAM TAWH SI (1982) - C. Laizawna
12. LAWM A KIM (1989) - Liansailova

I am confident that the findings will be a positive contribution to the knowledge and understanding of literature and the appreciation of different literary genres like drama. Because the study of literary themes always lead to the study of the society. I have done so in the present work since I believe that literature is a mirror of the society.

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