CHAPTER II

LOVE
LOVE

In this chapter, I propose to examine the treatment of love as dramatic theme; and to pay special attention to facets of love like -

1) Romantic and marital love,
2) Parental and filial love, and
3) Brotherly and divine love.

Before I proceed further for the specific examination of the above three sections of love in the context of Mizo drama, I keep in mind the fact that the various facets of love as defined by various scholars and writers.

One Sicilian writer, Maurice Valency defines -

Love is a desire that comes from the heart through the abundance of great delight; and the eyes first of all engendered love, and the heart gives it its nourishment.

Francis de Sales, on his treatise on the love of God defines love as -

The first and chief principle of all passions, and so it first finds entrance in the heart; and because it penetrates and pierces to the very depths of the will where it reigns, we say that love wounds the heart.2

For Perry, love means 'a favourable interest in the satisfaction of a second interest.'3

Jones writes, 'love is the secret and strength of life.'4

Haring defines,

Love is the heart of all things, for God is love. Nothing of any importance can be understood except in terms of the love which informs and affects it. Love is the deepest mystery of the family, but it is love which given the opportunity will embrace and transform the whole of life.5

Berne writes, "Love is a sweet trap from which no one departs without tears." 6

Virgil simply says, "Love conquers all." 7

Alexander says,

Love is the passionate and abiding desire on the part of two or more people to produce together conditions under which each can be spontaneously express, his real self to produce together an intellectual soil and an emotional climate in which each can flourish for superior to what either could achieve alone. 8

Oxford English Dictionary defines love as,

that feeling of attachment which is based upon difference of sex; the affection which subsists between lover and sweetheart and is the normal basis of marriage. 9

Oxford Advanced Learner's Dictionary of Current English defines love as - (1) warm, kind feeling; fondness; affectionate and tender devotion, (2) warm, kind feeling

between two persons; sexual passion or desire - this is as a literary subject.\textsuperscript{10}

In The New Dictionary of Thought alone the following definitions can be seen, the excerpts from some eminent authors.

Luther\textsuperscript{11} defines Love as "an image of God and not a lifeless image, but the living essence of the divine nature which beams full of all goodness."

Hellen Keller\textsuperscript{12} defines, "Love is like a beautiful flower which I may not touch, but whose fragrance makes the garden a place of delight just the same."

D.H. Lawrence\textsuperscript{13} writes, "Love is a thing to be learned. It is a difficult complex maintenance of individual integrity throughout the incalculable process of interhuman polarity."

Voltaire\textsuperscript{14} writes, "Love is a canvas furnished by Nature and embroidered by imagination."

\begin{flushright}
\textsuperscript{12} Ibid., p. 369.
\textsuperscript{13} Ibid., p. 370.
\textsuperscript{14} Ibid., p. 371.
\end{flushright}
J.A. Karr\textsuperscript{15} defines, "Love is the most terrible and also the most generous of the passion, it is the only one that includes in its dream the happiness of someone else."

Lydia M. Child\textsuperscript{16} writes,

The cure for all the ills and wrongs, the cares the sorrows and the crimes of humanity all lie in that one word 'Love'. It is a divine vitality that everyone produces and restore life. To each and everyone of us it gives the power of working miracles of the will.

Calton\textsuperscript{17} defines, "Love is an alliance of friendship and animation."

Maria Jane Jewsbury\textsuperscript{18} defines,

Love is the purification of the heart from self, it strengthens and ennobles the character, gives higher motive and nobler aim to every action of life, and makes both man and woman strong, noble and courageous, the power to love truly, and devotedly is the noblest gift with which a human being can be endowed; but it is a sacred fire that must not be burned to idols.

\textsuperscript{15} Ibid., p. 372.  
\textsuperscript{16} Ibid., p. 372.  
\textsuperscript{17} Ibid., p. 373.  
\textsuperscript{18} Ibid., p. 375.
Petrach\textsuperscript{19} writes,

Love is the crowning grace of humanity, the holiest right of the soul, the golden link which binds us to duty and truth, the redeeming principle that chiefly reconciles the heart of life and is prophetic of eternal good.

Tapper\textsuperscript{20} defines it thus,

Love is the weapon which omnipotence reserved to conquer rebel man when all the rest had failed. Reason he parries, fear he answers blow for blow; future interest he meets with present pleasures; but love is that sun against whose melting beams the writer cannot stand. There is not one human being in a million, nor a thousand men in all earth's huge quillion whose clay heart is burdened against love.

Mad Dudevant\textsuperscript{21} writes, "Love is the virtue of woman."

Emile de Giradin\textsuperscript{22} says, "A woman when we truly love is religion."

South\textsuperscript{23} defines, "Love is never so blind as when it is to spy faults. It is like the painter who being to draw the picture of a friend having a blemish in one eye, would picture only the other side of his face."

\begin{itemize}
\item \textsuperscript{19} Ibid., p. 375.
\item \textsuperscript{20} Ibid.
\item \textsuperscript{21} Ibid., p. 370.
\item \textsuperscript{22} Ibid.
\item \textsuperscript{23} Ibid., p. 371.
\end{itemize}
J. Leclerc\textsuperscript{24} says, "To love is to give oneself, it is to find one's happiness in bringing happiness to someone else, true love is to forget oneself."

Quitton\textsuperscript{25} believes "neither fervour nor odour is love, that joy, serene and effective, which devotes itself to service that interflow between persons."

Bernard de Ventadour says, "He is dead who feels not in his heart something of the sweet savour of love.\textsuperscript{26}

Sten defines,

Love is the unseen chord linking the two ends. The ends may both be hearts like the heart of a young man and a girl and may also be one heart and the object which has no heart. So, for him, Love has more than two eyes, and is therefore, not blind.\textsuperscript{27}

Scott\textsuperscript{28} defines Love as,

\begin{itemize}
\item \textsuperscript{24} J. Leclerc, Marriage Great Sacrament, (Dublin: Clonmore & Reynolds Ltd., 1953), p. 58.
\item \textsuperscript{26} Mauric Valency, Op.cit., p.
\item \textsuperscript{28} W.P. Scott, Dictionary of Sociology, (Delhi: Publishers & Distributors, 86 UB Jawahar Nagar, 1988), p. 236.
\end{itemize}
A strong emotional identification with another that is the basis of a gratifying or potentially gratifying social relationship. The identity of self with another involves a merging of a person's self with devotion to another's welfare. The lover identifies himself with the self of the loved one. Love is a dynamic social-psychological process that has many phases. As a social relationship, love takes many forms, including the husband-wife relationship, parent-child relationship and sibling relationship.

Clarendon Press Product (edition) of *Oxford English Dictionary* defines love as,

*That disposition or state of feeling with regard to a person which (arising from recognition of attractive qualities, from instincts of natural relationship, or from sympathy) manifests itself in solitude for the welfare of the object, and usually also in delight in his presence and desire for his approval; warm affection, attachment.*

The *New Oxford Illustrated Dictionary* defines love as,

(1) *Warm affection, attachment, liking or fondness, paternal benevolence; affectionate devotion.*

(2) *Sexual affectation, passion or desire; affection between sweethearts, this feeling as literary subject, personified influence, or a god, representation of cupid, or of naked child symbolising love.*

St. Paul's definition of love goes,
Love is patient; love is kind; love knows no envy; love is no braggart; it is not inflated with its own importance; it does not behave gracelessly; it does not insist on its rights; it never flies into a temper; it does not store up the memory of any wrong it has received; it finds no pleasures in evil-doing; it rejoices with the truth; it can endure anything; it is completely trusting; it never ceases to hope; it bears everything with triumphant fortitude.29

The Reader's Digest Book of Great Quotations collected the following definitions of love:30

Love is an egoism of two - Antoine de la Sale.

Love is nothing save an insatiable thirst to enjoy a greedily desired object - Montaigne.

H.L. Mencken says,

To be in love is merely to be in a state of perpetual anaesthesia - to make an ordinary young man for a Greek god or an ordinary young woman for a goddess.

La Bruyere opines, "at the beginning and at the end of love, the two lovers are embarrassed to find themselves alone."

29. I Corinthians 13:4-7 (NIV).
Herford, in his essay on *Shakespeare's Treatment of Love and Marriage*, described the Shakespearean norm of love as,

Love is a passion, kindling heart, brain, and sense alike in nature and happy proportions; ardent but not sensual, tender but not sentimental, pure but not ascetic, moral but not puritanic, joyous but not frivolous, mirthful and witty but not cynical. His lovers look forward to marriage as a matter of course, and they neither anticipate its rights nor turn their affections elsewhere.\(^3\)

Roget's *International Thesaurus* gives twenty eight meanings, the first two are -

1. Love - amor, affection, attachment, devotion; faithful love, true-love, free love, free lovism, lovemaking.

2. Love - an insatiate thirst of enjoying a greedily desired object (Montaigne);
   - the heart's immortal thirst to be completely known and all forgiven (Henry Van Dyke);
   - the fulfilling of the law (Bible);
   - the reflection of a man's own worthiness from other man (Emerson);

- a spiritual coupling of two souls (Ben Johnson);
- two souls with but a single thought, two hearts that beat as one (Bellinghausen);
- what makes the world go round, with that worried expression (Fred Allen).

In this manner, I can collect hundreds of definitions but none of them could really explain the love I bear and feel. I may put love as what love does. Love may suggest different meanings from person to person in accordance with situations, incidents, experiences, feelings and needs. The real perception of its meaning depends largely on the age of a person. Whatever may be the case love is ... the core of all human existence from which originates all that is good and virtuous. It is the source of joy and beauty, the mover of life, the goal of every human endeavour, the source of strength, mercy and courage.

Love is a common medium to all people; its language is understood by all. It transcends all barriers of differences: colour, creed and culture for it has but one language — its own language. However, the complexity of its meaning has given rise to much controversies and yet has become the most popular theme with poets, dramatists and novelists love to choose. The complications and joys it offers attract their interest and the multi-faces it assumes excite the
mind and the heart of the writer himself. We often see
that poets dwell at length to sing of sex and love. This
as a rule, has become the chief thematical subject of all
dramas, of both tragedies and comedies of the classical
and the romantic ages in Indian as well as in Western lite-
rature.32

1. ROMANTIC AND MARITAL LOVE

In this section, I want to show how romantic love is
linked with marital love. It may be necessary to put forward
some of the definitions for these two closely related loves.

William P. Scott, in his Dictionary of Sociology
defines romantic love as,

Love between man and woman based on personal
preference and intense social psychological
identification and involvement. The intensity
of the emotional attachment is in part a
function of the small family system, high
social mobility and social change, the psycho-
logical and social isolation of the unmarried
and the absence of a stable social and moral
universe.33

32. Irwin Edman (ed.) The Philosophy of Schopenhaur, (New
John Yonker's definition goes,

Romantic love is an emotional feeling that sudden (or suddenly) attracts a person to another without really knowing him. It is love at first sight.... Romantic love sees only peaks of love and is unaware of its valleys.34

This definition can be quite true to lovers who developed love out of their facial and outward beauty. But romantic love is not originated only from this, but occurred from other reason which will be discussed later. Yonker further writes,

Marriage is not a romantic story but real life with sorrows as well as joys. It is the gift of two people to each other in an exclusive and permanent union.35

The word 'romantic' as defined in Oxford Advanced Learner's Dictionary of Current English goes - (1) "(of persons) having ideas, feelings etc. remote from experience and real life; given to romance; visionary; (2) (in lit) marked by feeling rather than by intellect, preferring grandeur, passion, informal beauty."

Romantic love by its very nature is blind (to some extent but not fully) and cannot maintain its position

35. Ibid.
in the full glare of reality and common sense, as it is somewhat removed from ordinary life. Love by itself tends to be a high passion which is extravagant in that there is in it some kind of remoteness from ordinary life.

There is something within all of us that makes us long for the company, friendship and admiration of the opposite sex which leads to romantic love. We would rather impress one of them than one of our own sex. We feel more disappointed when ignored by the opposite sex than when slighted by our own. In all normal human beings, a change of attitude towards the opposite sex begins with puberty. There develops in each sex an attraction, for the opposite, although each will be slow to admit this. This attraction may express itself at times in nothing more than perhaps an increased attention to one's dress and general appearance or an automatic change to a more graceful attitude in the presence of the opposite sex. The boy or young man is constantly desiring to show-off his abilities and the girl or young woman her attractiveness as friendship between the sexes develop very quickly and almost without warning.  

Now, let me try to explain marital love with the help of some other definitions: Marital love is universal.  

This feeling of passionate love is common and inborn to all mankind.

Scott defines,

Love between husband and wife based upon a mutually satisfactory performance of reciprocal marital love obligations as defined by the society. Conjugal love may take on different forms in different societies. In middle class American society, conjugal love would involve some elements of the romantic pattern which might be missing in other cultures where marriages are arranged and primarily held together by extended kinship ties.37

Laloo writes,

Marital love is usually preceded by erotic love. All marital love demands consummation since the union of man and woman is essential to the survival of the human race, in the form of sexual union and sensual desires, but with responsibilities.38

By erotic love, Laloo means to say romantic love, which he takes as synonyms. The aim of marital love, in most cases, is fruition. The married couple must be truthful and respectful to one another having its fountain and origin in all good things. Then only will love between those who are married to each other will be a true and thriving one.

As already hinted, romantic love leads to another kind of love which can be designated as 'marital love'. When a man and a woman are in love, their desire for each other is to love, to adjust, to share their time and their feelings, even to the extent of exaggerating that one's love is greater than the other. When their romantic love fully matures, then only they do understand love in its correct perspective and has an urge for the fulfilment of love in the consummation of marriage which finally means a home which they intend to build by their hearts or mutual love, trusts and understanding.39

Tony Cambell writes that,

Their kisses become signs and ways to uniting, their fond caresses show their happiness to be with each other and when they both want to come as close as two people in one flesh, they give themselves to each other in sexual pleasures.40

So, marital love is the prominent human love factor because it is an attachment between two persons. It can enrich the sentiments of their urge and their physical expression with a unique dignity which enables them to

procreate their offsprings. Once marriage becomes a happy reality, it wishes to bring another person to life because nature instinctively urge the married couple to offer up their own life for those who are born out of their love. Therefore, marital love is a kind of love that links the hearts of the two lovers by leading the partners of a mutual trust to give and take. Hence, this mutual recognition is the origin of the reciprocal completeness and the condition which ensures the constancy of conjugal life. So, man and woman need to cooperate mutually if marital love is to develop fully.\(^4\)

After a careful examination of the Mizo drama I have found that the romantic love has been developed out of two reasons namely, love of physical beauty — love arises out of facial and physical appreciation and love of moral beauty — love arises out of moral and character appreciation.

Love of physical beauty has been always referred as love at first sight. It is best exemplified in the comedies of Shakespeare. In As You Like It, the pure flame of romantic love that welds Rosalind and Orlando, at first sight, in a true union, with no preparatory period of

prompting the mood that leads up to it is one of the best examples. It is a reminiscent of Marlowe's romantic love dictum which Shakespeare in due propriety happily acknowledged.

Dead Shepherd now I find thy saw of might: who
Who ever loved that loved not at first sight?

This most urgent love has the quality of serenity and sobriety.

Rosalind's smooth response to Celia's,"But is this keen concern all for your father? "No, some of it is for my child's father." And, "Let me love him for that: Duke my father loved his father dearly; and, do you love him because I love him." And Orlando leaving the enraged Duke Federick exclaims:

Thus must I from the smoke to the smother.
From tyrant Duke unto a tyrant brother,
But heavenly Rosalind; (Act I. ii - 252)

Such kind of an urgent love can be seen in Kan tiam tawh si (1982) a Mizo play by C. Laizawna. While Zova, the hero of the play, and his office colleague Rema were playing chess, a young beautiful woman named Miss Zeli, who just arrived from her village to Aizawl served tea to them. Rema, the owner of the house met and welcomed her cordially. During their conversation Zova could not restrain his pas-
sionate feeling for the new young beauty. Aside he disclosed his thoughts -

Zova - "Oh, you are Zeli? How charming you are! You are so pretty like that ... more attractive in that position. You have so much charm to me and I do not understand myself. You look at me lovingly. Do I love you instantly? If love at first sight is ever born, this is it. And that my darling Hauini ... Am I love Zeli much more than her, though I do not know her thoughts? Shall I change my ... love quickly like this. Oh, it is really amazing!"

Rema - "Now, Zova it is your move. What are you thinking of, or you have resigned?"

Zova - (after a rapid throbbing) Oh, is it? Not resigned at all.

Then Zeli leaves the place and proceeds to kitchen and says,

Zeli - (Aside) that gentleman is so handsome!

The moment I see him,
I feel he attracts me
(Aloud to her aunty) I thought my uncle's friend was rather old but he was quite young. What is his name?

(Act III, Sc-II)

So, on both the sides it is a case of love at first sight. As already arranged they had dinner together in that Rema's house. Zova no longer decided to proceed to the Evening College to attend classes but started enjoying his romantic
atmosphere. He later, played chess with Zeli, while Rema and his wife watched the game. At about nine o'clock at night, Zova prepared to go home. But luckily or unluckily, the street curfew had just been announced. He, therefore needed to spend the night there. He seemed to be quite unwilling to sleep out of his house for he used to talk while in sleep. That very practice of talking, it is said, is the best way to know one's secret. Zova decided to make use of that knowing that Zeli expected to know the same thing from him.

Not long after his sleep Zova started talking with a full purpose of trying to disclose his love for Zeli. Zeli, on the other hand, planned to take advantage of his delirious behaviour while in sleep. That interesting dialogue goes,

Zova - Yes, yes, it was my first sight. Oh yes, more than love one can tell. Oh, how I like her!
Zeli - (not so loud) What is her name?
Zova - I've told you. Yes I do really love her.
Zeli - You have not mentioned her name?
Zova - She was Zeli, that was all I know.
Zeli - Where did you meet?
Zova - I've told you. 'Twas in Pu Rema's house where I dined. She may be their relative. If you also see you would like her. How much I love her....
Zeli - Why don't you tell your love?

Zova - But no time. Even if I've time I shouldn't tell her. Because it would be shameful if she doesn't like me.

Zeli - Shameful? You do not really like her.

Zova - Not like her? I think, I have loved her more than my life....

Zeli - (Aside) ... that is enough proof for me. Oh, how much I like those utterings to be the real love-words to me. But I'll take it as a true confession. My love, good night. I'm afraid this urgent love will be easily passed away.

(Act III, Sc. IV)

Zova has been engaged with Hmuni of a particular village. He has made beautiful promises to her and made arrangement that after his academic pursuit is over, he will go home and married Hmuni never to part again. Such promises made Hmuni utmost happy for she is trying to keep her chastity until that formal marriage is solemnised by the Church. Hmuni's true and loyal romantic love has been approached by the erotic or sensual love of Zova. While Hmuni prays to him not to spoil her real beauty of virginity before the marriage, Zova demanded her sexual submission as a sign of love. However, Hmuni protested that pre-marital sexual enjoyment does not have anything to do with true love. She said, "It is not right to give my body before I have become your wife." Zova replied, "there is no right
or wrong in the field of war and of love, and all is fair."

(Act I, Sc-1). But Hmuni wanted to make the full bloom of love between them without that pre-marital sexual enjoyment. Knowing that such purity of thought and her virtuous idea of chastity, Zova had to suppress his erotic drive for the time being before the nuptial ceremony has taken place.

Time passed on like that. When Zova had asked Hmuni to come to Aizawl for their marriage, she arrived all prepared for the wedding. Meanwhile, in just a matter of one day, Zova had changed her love for Zeli on the first sight. This time Hmuni lost her temper in order to win back the lost love from Zova:

Hmuni - ... I've come all prepared as you had asked me. It's quite awkward for me to know that you have cancelled the proposal.

Zova - Yes, that's true, I'm all confused, and I do not have anything to say.

Hmuni - ... I shall not go back alone. It's too late. What is the reason?

Zova - It's not late yet for you are still chaste.... I have love you before, but now things are different.

Hmuni - Does the world still round? Or it has become flat and your love for me also has shaken....

Zova - Sorry, I can't marry you.
Hmuni - ... Tonight, I shall not go home. I love you and I've determined to marry my lover. You cannot refuse me.

Zova - May you understand my problem. You can't block me from marrying my real lover.... I know you are wise, good and beautiful to find a better partner. Please don't disturb me.

Hmuni - ... Oh, how wicked you are! I shall never trust any man.... You are my most loving lover, and also the most hateful one. (Act IV, Sc-I).

As it is clearly known in our experiences promises are easily made but keeping those vows are not easy. The essence of romantic love is freedom of choice of a partner and Zova is trying to choose the second and which he thinks, his best lover. His first sight love for Zeli breaks all those beautiful promises to Hmuni, who is left alone as one of the most disappointed lovers of the day.

The freedom of choice of romantic partner is also exercise by Zeli. The moment she met Zova, there occurred a great change in her romantic career. Back in the village, Zeli had told Remi that her love for Puia cannot be withdrawn even if he continued to indulge in wine. When Puia asked her to utter some words regarding her fidelity for the would-be-wife, Zeli replied with all confidence: "If you truely love me, I promised that I will become your wife and nobody will stop me and what about you." Puia,
therefore reaffirmed his vow that he would be the real husband of Hmuni.

Bargain for continuous love till marriage can be seen again in the case of Puia and Zeli. The meeting of Zova and Zeli spoilt the whole framework of engagement between the two pairs of lovers:

Zeli - U Pui, leave me alone. I used to love you. But now I've got someone to love more. And I can't marry you.

Puia - You, women are changing your mind too often, that's why I had proposed to get married long time ago...! I will not leave you. Had not you promised to marry me?

Zeli - Of course, but I have another preferable one. One who promised may freely withdrawn the promise. Anyhow I cannot marry you.

Puia - ... By any means, you will marry me .... I've come back all the way from Delhi to get you.... If you do not marry me, you will not marry anyone.

Zeli - ... If you truely love me, you must consider the best way for my happiness and to get married with my dearest lover.

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42 The letter 'U' stands for a form of address in which one is elder than the other. It is a sign of honour used in Mizo society. And Mr Puia is called 'U Pui', for two syllabled word is most common for addressing an elderly person.
Puia - ... I know you are still chaste woman. I like you so much and I would not let you for other's possession. Your present lover would not love you more than I love you.

Zeli - Anyhow, I've love him. Even if he would not marry me, I will be glad enough to conceive with him.

Puia - Don't be so silly. Come, I like to marry you...."

Zeli quickly stands and runs away in that dark night.

(Act IV, Sc. ii)

Sometimes, love seems to be blind as the outburst of feeling can be self satisfaction. The virtuous and chaste woman, who refused to be embraced by any man preferred to be content with an illegitimate offspring. Zeli's passionate love for Zova gains momentum to refuse the previous lover, which she thinks to be her real husband in that village.

In that night, after fleeing from the hands of Puia, Zeli proceeds to Zova's rented room. There, they had a nice time of sharing their love for each other and how they rejected their previous lovers to have a happy life.

It is quite clear that the romantic love between Zova and Zeli moves to marital love. It is also clear enough that each of the previous lovers to their respective lovers are not meant to be converted into marital love. But when
Zova and Zeli are in love, their romantic love leads to real love, to adjust, to share their time and their feelings freely and even to the extent of exaggerating that one's love is greater than the other. Their marital love prepares their minds to be one and to share whatever they have in this world.

Nevertheless, their strong love for each other may pave the way for their spiritual and physical union, the Christian conscience will never permit them to release their suppressed desires from that very night itself. A Christian couple should be solemnly wedded by the Pastor or any other licensed Priest in the Church. Without any further consultation of their parents or any other relatives, not even Zeli's uncle Rema, the close colleague of Zova as well, the pairs of lovers had approached the local Pastor to organize the official ceremony in his residence. Such a hurriedly wedding took place in the morning for Zova and Zeli, and then Puia and Hauni as well. Such kind of quick wedding service does not take place in real life for the church would seek any complain for probable unusual problems which may arise from them to cause hindrance to the proposed marriage. However, romantic and marital love demand privacy, in points of thought, feeling, action and the lovers, in order to make them free from all encumbrances and to live as legally wedded life.
The situational meeting of Puia and Hmuni can be considered as love at first sight as well. The two rejected lovers were disappointed, confused and rather angry in their frustrated love affairs. Moving in the dark night as blind should move, they were suddenly met in a strange manner. The accusation as a watch-some street girl by Puia made Hmuni quite angry and she demanded Police clarification for his careless verbal attribute to her. Then, they stepped out in a lighted street to go to the Police Station. But when they can see their faces each other, their anger flies away and appreciation replaces it. Blaming themselves for their verbal carelessness, each of them develop love at first clear sight. So, without going to the Police Station, they rather spent the night in one Hotel in the town. When they put off their masks, tender love rules the atmosphere. Within a limited time their romantic love moves towards the marital love. Sharing their fate in their own previous love affairs, genuine love for each other was germinated. Earlier frustration, therefore, results in happiness, happy for the sake of new lover. And this love ends with the marriage of Puia and Hmuni in the next morning at the same place, with the hands of the same Pastor. The meeting atmosphere of the two pairs of lovers was rather light and entertaining. They appreciate one another with all their hearts. Such a happy ending of a drama has often been seen
in Shakespeare's comedies and Laizawna's comedy produces the same happy note of nuptial harmony in Kan tiam tawh si. In fact, the two pairs have fulfilled the demands of romantic love, by successfully passing the trial of their love and have so achieved life's richness through love's fulfillment; they are knitted together as one in unshaken loyalty to each other: the fruit of true love.

The first prize winning drama (See Appendix I for Photo of Actors), of this first ever drama competition held at Aizawl in 1940 had portrayed another love-affairs. The heroine, Princess Pocahontas was spontaneously in love with the white-young man, Sap tlangval captured by her fellow red Indian warriors. Their sparkling smiles and their later secret meeting resulted in the escape of the captive, who was to be dedicated and sacrificed to the goddess in the special festival. The Princess devised out her best method for bluffing the security guards of the prison compartment. This short play ends with the happy marriage of the Sap tlangval and the eloped Princess. Their romantic love has been confirmed with the union of their hearts to share their love. The young Princess Pocahontas never know where she would go by following the white young man. But she loved him from the very first sight. On the other hand, the pitiful prisoner had received blessings
in disguise with the help and love of the Princess. The newly germinated love is multiplied into an unending marital love.

When we look at the work of one Mizo playwright Dokhuma's *Thla hlenga zan* (1977), we find that the love of Kapthuama for Rozami is love at first sight and *vice versa*. Kapthuama, a handsome gentleman had never expected to locate the most beautiful girl of the village in that particular evening when the street evangelical meeting was held during the Presbytery Conference. Rozami had not tried either to show her attractiveness in that Sunday evening. But her beauty attracts Kapthuama's whole being. On the other side, even for Rozami, the handsome delegate in the Conference will not leave her heart blank as before. Though she had seen his photograph, the real self of Kapthuama is all the more handsome and gentlemanly in his disposition. Such and urgent love on both sides finds its expression in the night of full moon, when the conference is about to be over. They could not but express their true feeling of love, knowing that they will be parted in the next morning. However, their beautiful romantic love finds its best expression in their sights, sighs, smiles and their behaviour which makes them to feel undigested joys.

If love of physical beauty has been referred to as love at first sight, then, the appreciation of moral
and character may be termed as love at second thought or inner sight. As I have pointed out in the earlier passages, the essence of romantic love is freedom of choice of partner. But the lovers in Mizo drama find it difficult to confine themselves totally - to what Milton had suggested that, "freedom best flourishes as freedom under the law." The lovers may choose their love-partners freely, within the social framework and practices. And they sometimes, go beyond it when they follow the free exercise of feeling and passion in their love affairs.

Appreciation of character and moral beauty leads two persons to that feeling of attachment, to each other which is based upon the different of sexes. The warm and kind feeling or fondness of mutual and tender care have been added to love which can be now called romantic love. In that state of love-relation, moral and character appreciation from both sides can be expressed fully; for it is the purification of the heart from self, it strengthens and ennobles the characters, and makes the two lovers stronger and more courageous for full devotion. Facial and physical beauty may be appreciated highly but love of moral and character beauty gets priority for spiritual union is heavenly.

Let us now turn to the context of the Mizo drama.
In the first published play, *Sangi Inleng* (1963) by Lalthangfala Sailo, we have seen the romantic love between Laimuana and Rosangli. The main plot of the play concerns itself with the proposed wedding of Sangi to Hranga and the subsequent account of Sangi's refusal and the happy union with her true lover Laimuana. It happens that the young bachelor of a well-to-do family, Zahranga sends two emissaries for the hand of Rosangli. The excited mother, Thangi gladly receives the proposal. But the father Ngura, as usually done in the society, asks the two emissaries to come again to know their family decision over the proposal. When Thangi informs about the courting for her marriage, Sangi reacts differently. In her first speech after that information Sangi says,

> Mother, you always talk about Hranga but I hate him. Very old by birth, with a square smile, whistling his lips....

Thangi replies,

> You shameless! A rich and a lone son like Hranga, you will never get it. (Scene I).

But Sangi believes that she can live without sharing in his riches. And she further points out her dislike that, "Oh ghost, Hranga, I'll not marry him. To marry Hranga! No, I prefer to flee away." Thangi sternly tries to stop
that kind of unfavourable remark and criticism. Sangi goes on to speak, "A bogey, demon, Ghost? If you want you marry him." Meanwhile a whistling sound comes and Sangi moves to her bed to sleep. (Scene I, page 69).

The real feeling of Sangi and her true love for Muana can be seen in her confession to her closest and most trusted friend Mawii:

Sangi - Oh no, Mawii, my mind is full of pain.... Hranga had sent an emissary and my mother's pressure is so much, but I can't change my mind... Mawii, I can't give my heart to no other man but only to Muana. Because of Hranga's constant courting, even Muana began to think in another way. But when he realises the fact he always agreed with me.

Mawii - But, listen, Hliri (who has just left) had reported that she was very close with Muana. In any case, I don't believe that Muana will be dishonest to you because you had been in love with him from your childhood days. But from Hliri's account it's difficult to be sure about the opinion of Muana.

Sangi - Mawii, I'm so disturbed - If it's so, I don't think Muana, easily change his mind. I know not how to behave... I am suffocating everywhere....

(Scene II, page 72)

The serious courting of Hranga had hampered the cordial love relationship between Sangi and Muana. Taking
advantage of the supposed difference of opinion, another
girl Hliri, who constantly tries to win the love of Muana
makes herself more assertive to win the love of Muana.
Telling about her relationship, Hliri informs Mawii that
she was closely connected with Muana. She further tells
that Muana does not really love Sangi, while the latter
tried so hard to win the love of that young man. And also
Hranga and Sangi are prepared for the wedlock. From this
information it can be seen that Hliri shall not lose any
minute to win the love of Muana, while the real lovers
are isolated by wrong reports and situational gap. Since
they could not find time for proper discussion and sharing
of their thoughts and problems, reconciliation is not imme­
diately possible but both of them (Muana and Sangi) become
victims of anxiety caused by love. In that critical situa­
tion Sangi needs the love and consolation of her male coun­
terpart. But because of jealousy and selfish design, Hliri
acts as the real enemy or anti-heroine character, with
the full presumption of Sangi's acceptance of Hranga's
proposal. Muana continues to behave as unfortunate lover
who was fully deceived by his female counterpart.

At this stage, error of judgement on the part of
Muana leads to a situation which is more critical than
before. He will no more believe any clarification of Sangi's
continuing love from Muana. Self-pity and lover's jealousy lead his mind into a wrong decision. Moreover, Hliri con­stantly informs the marriage preparation and how Sangi, along with her mother and all other relatives really like Hranga as the groom-would-be.

The protests of Sangi are in vain. Her mother puts a very strong move to overpower the opinion of Sangi and her father. The date and time of their proposed marriage is decided when the two mediators come for the second time. So, Sangi has no other way but to marry Hranga on the appointed day. The embarrassed Sangi has no one to console her, but Mawii alone shares her feeling:

My love for Muana will never cease. I was born to love one; and I've loved Muana alone, and there is no more from me. That love is strongly link with my life; and that life will suffer if I am about to shift the love I bear. Mawii, I'm really puzzled. How much I want to see Muana at least once.

(Scene IV, p. 81)

Her closest friend Mawii had tried, but could not meet Muana, because Hliri had guarded him all the time. However, Muana sends one letter to Sangi before he proceeds to the village of his grandfather. The content of the letter reveals the true feeling of Muana and his painful experience on account of Sangi's affairs with Hranga.
Here is the last love letter of Muana:

Kanghmun

Dearest Sangi,

12 Oct., 1959

You had been joy for a long time and I had given you my mind and heart. Your soft and meekly loving voice has been a joy of heart which I cannot expect anymore, still rings in my ears. I shall never forget the time when each of us are asking not to pretend to be a false and merciless lovers before my life and body would pass away from this earth. The good time when you have been accepted my love with all my unworthiness has now moved away. Now, the world is like a grief strucken mournful evening for me.

Sangi, without you, I don't have any reason to be happy in this world. If you should not have pretended to love me before it would have been rather easy to be like this, but such times have prolonged my wretched life, I feel....

While reading, Sangi could not continue the letter she mourns - "Muana, I am not a pretender. For you alone I live, and I have promised and sealed my love to you." Then, she continues reading -

Sangi, you can imagine my fate. If it's going to be your free will and joy, I wish you both to live happily. However, for me, such a marry wedding day would be a tormenting occasion, and it's good not be here.

Sangi again replies - "Muana, without you there can't be a happy day."
As it's convenient, I've decided to go to my maternal grandfather's village. I hope your programme will be carried out nicely. When I return, you'll be someone's wife; but Sangi, would you remember me in some occasion. Stay well.

Who used to say, 'for you alone',
L. Muana

(Scene VI, page 89)

The reaction of Sangi is rather disappointing. "I can't bear, How to do Mawii, It's really troublesome!" (p.89)

In the meantime, the wedding notice was pinned up in the church. When she visualised the church's notice board near the main door, Sangi was trembled with fear and disgust. Love is really a thing to be learned for Sangi. And even for Muana it has become a difficult complex maintenance of individual integrity throughout the incalculable process of interhuman polarity. During their courtship, Muana had come across so many unfavourable comments and hints from the mother of Sangi. Being a poor ordinary villager, his competition with the rich young man must be a tough one. The mother of Sangi is quite destined to hook the very man of wealth for the future happiness of the family. As for the two lovers, the incalculable process of interhuman polarity continues when the marriage proposal is still going on.
Sangi has become quite obstinate towards her parents and specially to the groom-to-be, Hranga. There cannot be any cordial discussion and preparation for the marriage. The situation in which Sangi has been trapped was real and she could not foresee what will happen to her. Therefore, she sends a letter to Muana:

Kanghmun  
20 Oct., 1959

Dearest Muana,

Your letter dated 12 was given to me by Mawii and I was really happy for that. By now you must have reached your grandfather's village and I think you are alright there. I'm keeping fine but not live in a proper way.

Muana, I was not pretending in my love, no joy without you. Since you had not understood how I have surrendered my heart to you, you think, Hranga had occupied my heart. My mother and others had pressed so much to marry Hranga, but I'll not go to anyone except you. How much tears I have shed for you?.... If you still love me, would you please try to find out the best way so that we can stay together before it's too late. If you don't act immediately and still my relatives force me to go on, your true lover cannot foresee her destination. Let me stop here, good bye.

Still waiting you,

R. Sangi

(Scene VIII, p. 97)

Muana replies "Sangi, I will come home, I know not what I can do, but I must be back for you." (page 97). The same
sweet old voice of the lover rekindles the oppressed pas-
sions in Muana to feel anew the most generous love which
can be seen as the most terrible experience in the field
of romantic love.

The love of Muana is also not to be minimised or
overlooked. He is in love but his inferiority complex as a poorer competitor and lack of confidence make him delay. This is the tragic flaw in Muana. He can be compared with Shakespeare's Hamlet, the Prince. Muana is asked to act instantly so that, before it is too late, he will be able to save his real lover, Sangi. But he lost himself in another village to take care of the ailing grandfather. Besides, he does not have any pre-planned course of action to be taken for the happy union with his true lover. When he reaches at his village on the appointed day of marriage, he still hangs around in his house just to watch moving people here and around. The tragic flaw in the hero's character needs a closer examination. His inferiority complex and lack of confidence lead him to his downfall. However, towards the tip of his tragic end, the playwright had twisted his plot so that Muana would be able to save the life
of Sangi just in time. Even then he still needs the help of Mawii to save the life of the heroine, who had proceeded to the injured tiger's camp of the nearby cave in the village.

In her last letter, Sangi had promised to wait for him till the first bell of the wedding rings in. Muana could not reach in time. In her last words, Sangi had re-affirmed her true and only love for Muana. And she kept one special cloth as a token of love for Muana, which Mawii would hand over to him. Sangi has concluded her letter to the effect that she really love Muana and all her loves are dedicated to him alone. It is true that the course of true love never runs smooth in the context of Muana and Sangi. Their love moved on in a rugged road. Sangi will die and sacrifice her love for Muana but not to Hranga. To marry Hranga is death, whereas to live is to be with Muana alone. True romantic love can always be referred as a kind of madness as we have seen in the character.

43. The playwright, Lalthangfala Sailo had admitted my argument that the play is designed to be a tragedy but which has been modified to be a comedy or someone calls it a tragi-comedy. In an interview (held on 23.6.89), he had frankly informed me that, he had simply modified the last scene, with the advice of his colleague, who wanted the play to be a comedy, being the playwright's maiden attempt. Such an unforeseen change made the play a tragi-comedy other than a pure tragedy or a pure comedy.
The total love of Sangi is the supposed madness for most people and specially for her mother, because the heroine prefers to die instead of enjoying a worldly wealth with Hranga, to whom she cannot give her love.

On the other side, the time is ripe enough to take Muana out of his imagination. He has to act now. After borrowing the gun of Mawii's father, Muana arrives at the very spot where Sangi tries to meet her death. The roaring tiger prepares to jump over the voluntary prey in front of the cave. In that very second, Muana manages to click the trigger to pierce into the forehead of the tiger. With his second shot, the tiger falls to the ground and lies dead. The unconscious Sangi is suddenly embraced by Muana, shaking and asking whether or not she is in her sense. After all those meaningless and senseless utterance, Sangi possesses normal sense to see and say to Muana, "Oh it is you Muana, don't leave me alone." (p.122). Muana therefore, promised not to leave her alone as long as he is alive. When Sangi asks her father to forgive her for all her past deeds. The father, Ngura calmly forgives his loving daughter and even asks for God's forgiveness for her. And he therefore, asks again God to unite and bless the young lovers (Muana and Sangi). To Muana, he says, "Sangi is yours from now on, and the Almighty God will bless you."
Embracing each other, the two lovers begin to enjoy their physical togetherness and spiritual union, their true love and to share whatever they possessed in this world. For "true love is rooted in the recognition of the moral and mental qualities of the beloved person and is equally ready to share pleasures and sorrow and even to make sacrifices." In such a state of mind Sangi and Muana found themselves exhausted for the flowering of their love. The faithful and unfailing love of Sangi has now materialised, while Muana is morally, mentally and physically reinforced in the process. The two lovers now experience the most delightful atmosphere as Bertrand Russell puts it:

I believe myself that romantic love is the source of the most intense delights that life has to offer ... to be ignorant of which is a great misfortune to any human being.

Romantic love can be enjoyed in various stages. Since love is a sweet trap in lovers are engaged not to depart without tears or the ups and downs in the course of love have always brought about a closer relationship between the lovers. When they looked back to their past adventures,

44. Von Kraft-Ebing, Psychopathia Sexualis, (Translation from Latin by Dr. Harry E. Wedeck) (New York: Putman & Sons), p. 40.
Sangi and Muana have now realised the beauty of their love. As Vankhama puts it -

Ka lam hawia i seih hianin,
Ka tan khuavel a par leh thin.

Or

When you so send a sparkling smile,
The world renews its bloom to me.

Every second of the time renews the blooms of their devoted love. To them (Muana and Sangi), every sparkling smile has become the language of their love; and the meaning of that language would not be understood by any one else, as the two lovers communicated it.

True romantic love may begin with long, lingering look when either side surveys the object of love; and so, rapidly passes through the eyes to the soul, or it may begin in a sudden awareness of the affinity of the souls; when, "simultaneously, their bodies begin responding to the secret call of each to each!" Such awareness of the affinity of the souls bring about moral and character appreciation in their relationship. Once sweet-hearts develop spiritual communion, the rest of the affairs could have been a pure enjoyment.

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46. Vankhama (1906-1970) was one of the most popular poets in Mizo literature. The quoted lines have been extracted from his poem, Hmangaihna (in English 'Love').
The systematic observation of Khawkungi's Zawlpala Thlan Tlangah (1981) makes us understand the beautiful, pure and faithful romantic love link of the hero Malsawma and the heroine Vanlalremi. The poor and lonely daughter of Phulpui village Church elder, has been compelled to live with her paternal uncle, named Ruala. One Sunday evening, a Mission School teacher of Aizawl, Malsawma by name, who paid an official visit to Phulpui village, gives report in the fellowship function of Christian Youth Association. With the earnest invitation of the house-mother, Remi joins the fellowship in order to hear the guest's account. Looking and listening clearly whatever Malsawma had reported, Remi for the first time enjoys such light and interesting programme. Unexpectedly, when she returns, her uncle behaves differently, scolding and shouting at her and his daughter, Tluangi. When Remi asks for forgiveness for her misconduct Ruala shows obstinacy towards her and he tries to send her away from the house by arranging her marriage with Lalmuana, the drunkard but rich young man. Remi refuses to accept the suggestion as her father had counselled her not to marry any man of loose discipline. So, Remi has no other choice but to flee from her uncle's house.

The next meeting takes place Aizawl, when Malsawma organises boy-scout camp fire and Remi, as one of the
trainees under a lady missionary, Pi Zaii's self employment scheme. Conversation takes place after Remi has been introduced to Malsawma. However, there never occurs an idea what someone called love at first sight between them.

The third meeting takes place in the old shed of farm in Reiek village road. With the closure of Mission School in Aizawl due to to Second World War, Malsawma is sent to Reiek village as the Headmaster, where the wave of war has not reached the place. Serious pain at the sting of green serpent forces him to lie down in that shed. As soon as Remi discovers the patient happen to be Malsawma, she tries her best to cure the pain. Her company therefore, proceeds ahead whereas Remi decided to look after the unlucky teacher. From their conversations and looks, they have become closer to each other than before. Nothing has been said about love or special care, the two are drawn to each other to be very cautious not to hurt one's feeling.

In the Reiek village Malsawma and Remi realise that they were already linked by a certain thread at the two ends. Unconsciously the two persons recognise their affinity of the souls after a careful observation and survey of one's character. For,
Love is the unseen chord linking the two ends. The ends may both be hearts like the heart of a young man and a girl and may also be one heart....47

One day Malsawma steps in to the house, where Remi stitches clothes of various kinds. Just before him Lali, the young beauty of the village who tries to hook Malsawma himself, places order, the very cloth purchased for her by Malsawma. Remi reflects her surprise when Lali told about the cloth, which they may use as a marriage dress. This makes Remi to quickly refer "you wife would be placed order to me which clothes you have purchased." The sudden response comes "what do you say?" "Am I to marry?" (Scene IX, p. 55). Malsawma, therefore, explains how Lali had earnestly demanded cloth piece from Aizawl and her family endeavours to win his love. These words automatically softens the heart of Remi. Further, Malsawma go on telling about his thoughts and plans -

Malsawma - Remi, I'll tell you facts....If I'm to get married, I would like a woman whose mind is same as mine, who can cooperate in my ministry and who shall agree with me in all respects. And now I thought, I've found such an ideal partner for my wife to be, and she's you alone ... would you please tell me how you think about that.

Remi - Can I believe whatever you say? Just now, I've heard about you in a different way, was it lies?

Malsawma - (Holding the arms of Remi) ... I want to know your true mind. Do you suspect me? ... I want to settle the matter between us. Do you really like me?

Remi - If you really like me, inform my guardians.

Malsawma - I'll surely tell them. But before that I want to know whether you like me or not.

Remi - I thought, you know already that I like you.

Malsawma - I'm afraid you won't really like me, before. (Takes out one gold ring out of his pocket).... Just to show that I really like you for my wife. (Remi wears it). So, you really love me?

Remi - Not only my life, but even my soul loves you. (She looks and touches the new ring tenderly). About this engagement, my guardians must know it. Without their permission we should not fulfil anything.

(Scene IX, page 58)

When Remi informs about her engagement to her guardians, her maternal uncle and his wife gladly accepted the news, praising Malsawma for his selfless work for their family and his religious life. And they, therefore give thanks to their God for all these arrangements and new development.

The course of genuine romantic love can also be
twisted by certain other problems from unexpected corner. It happens to Malsawma in this play. Hluna, the brother of Lali accuses Malsawma to be the real agent for Lali's pregnancy without verifying the true affairs. This accusation leads Malsawma to the village court. The judgement favours him; still then the Mission Board of Aizawl has to take action for having involved in such an unwelcomed affairs of love. Malsawma therefore, resigns from the post of Headmaster. The unfortunate young lover communicates his next plan of action to his loving sweet-heart, Remi of Reiek village. The letter goes,

Dearest Remi,

I'm so sorry to know that we cannot fulfil our arrangement immediately.... in this very condition how can I get married.... After careful consideration with my elder brother, I've decided to join the newly recruited Commission Course to earn a living ... I still love you and will remember you. It's my expectation that God will grant us a nice time for us. (Scene XI, page 76)

The most generous love of Malsawma can be the terrible experience for a simple, quiet and innocent young beautiful village girl, Remi.

However, as the playwright wanted us to understand that the result of the fear and obedience to God is blessings. A time comes when the two lovers can look forward
for happy union after Malsawma has returned as captain in the Indian Army. Their romantic love is converted into marital love by making wedlock with the approval of their relatives and the church. A grand celebration of the marriage function was held in Pi Zaii's bungalow at Aizawl.

The two lovers now realized their long dreamt conjugal love, which enables them to share their joys and griefs, fortunes and misfortunes and all other which they no longer experience alone. Soon, they were blessed with a son, which added to their love and joys ever more than before. The love between Malsawma and Remi was ever increasing and seemed to reach its climax when the memorial stone of the late loving father of Remi (Vanlalrema) was erected at their original village, Phulpui, where the father of Remi, (Elder Liana) was buried. Kneeling down at her father's grave, Remi recites her father's message and his lifelong promises once more. With tears in her eyes, Remi reads the inscribed words of the monument, while her son Sangzuala, her husband Malsawma and all others present witness her with a feeling of kindness and love.

It is clear that romantic love between the sexes is 'the marriage of true minds' that brings in its wake peace and quietness, sanity and serenity in life. It is the blending of the two essential beings of 'self-mate
and mate', the affinity of the souls being spiritually comprehended. 48 The romantic love of Rama and Makhumi in the Lawm a kim (1989) by Liiansailova may be studied from the above observation. When Makhumi secretly falls in love with their male servant from the village, Rama, (the servant) could not believe it immediately. Of course, he has seen some hints and favourable gestures from his master's daughter. Makhumi wants to help him and be with him all the time but her mother disagrees to freely befriend and help the servant. There comes a time when she could not hide her true feeling in her speech or tone and appearance. The manly character cannot be sealed for a long time; and even Rama also acknowledges his spiritual affinity with her. When both of them comprehend their appreciation of moral and character, they began to enjoy togetherness, but unknown to anybody else.

The main task of Rama is to find out, but secretly, his real father, who had been a watch repairer while he courted Rama's mother in the village. After a thorough investigation in the town, Makhumi's father Rina found himself to be the real father of Rama. It was a queer investigation which revolved in the family that Rama was the

true son of Rina whereas the present daughter Makhumi happened to be the adopted daughter. It was Makhumi, who renders all her enthusiasm and helps to Rama in order to find out Rama's real father. But she was extremely shocked by the discovery for being in love with her supposed real brother. Her shameful and painful experience had turned out in another way. The revelation of Rina consoles Makhumi, in such a way that she was an adopted daughter, rather, but not a true daughter. Makhumi rejoices not because she can continue her love of Rama as a lover. The same feeling has been in Rama's mind. When all those problems are resolved and the masks had been thrown away, the right pair of lovers can share their (romantic) love freely with the recognition of the parents. Tear of joys covers the eyes of the mother when the two lovers begin to share their love as husband and wife in the family.

The playwright knows very well that it is not permissible for offsprings of the same father and mother to fall in love (romantic love) and to get married accordingly. That is why, he makes systematic solution for the love affairs of Rama and Makhumi. As soon as the love bond of the two is made known to the parents, the situation demands the father's information and revelation of Makhumi's parentage. Only after they realise their true parentage, Rama
and Makhumi find relieve of the tense emotion which has shaken their passion. Hence, they are free to continue their romantic love as a young man and a young woman of different parents. And the playwright ends with their affair with a happy note of the two lovers walk out hand in hand.

All marital love are not preceded by romantic love in Mizo drama. In some cases, mutual arrangement or arranged marriage happened to be the beginning of marital love. By marital love, I mean to say the love after consummation of marriage which continues to bind the couple as long as they live together happily. For this reason, mutual arrangement and understanding are of utmost importance for the second type of marital love. It is to be noted that marital love is a kind of love that links the hearts of the two lovers by leading the partners of a mutual trust of give and take. Hence, this mutual recognition is the origin of the reciprocal completeness and the condition which ensures the constancy of conjugal life.⁴⁹

In Liandova te unau (1969) a play by Lalthangfala Sailo, Liandova and Tuaichawngi get married without having love-relation before the marriage. The poor orphan never

dreamt of having a princess to be his wife. And even Tuai-
chawngi also never expected to choose the poorest of the
poor in her father's village to be as her lifelong partner.
However, everything is arranged by the guardian care-taker
of Liandova (and his younger brother) named Pi Fangi. Pi
Fangi secretly woos the princess, by telling the unknown
huge accumulated wealth of Liandova. When Pi Fangi shows
the real treasures to Tuaiichawngi, to marry Liandova is
not a difficult task. Having convinced by Pi Fangi and
her later arrangement for the marriage, the princess gladly
accepted the proposal and mutual arrangement for the same.

On the appointed day, the King announces that the
luckiest gentleman will become his son-in-law. The nicely
dressed princess walks around with an amber necklace in
hand trying to garland the selected husband. In the first
round the princess says, "Father, they are not all." The
king asks the village crier Tiangau to call the only left
out man, Liandova as soon as possible and the crier returns
immediately with the poor and humiliated young man.

The time has come for Tuaiichawngi to select the
husband-to-be. Tuaiichawngi moves slowly, passing all those
well to do gentlemen and calmly garlands the amber necklace
to Liandova. All are surprised to see that. The angry king
stands up and pulls Tuaiichawngi towards him -
Among these lovely gentlemen, you have selected the dirty orphan of the slum dweller? To marry him, you don't need to have five fingers.

(Act IV, Sc. ii, p. 54)

He takes his dao and cuts the forefinger of the princess. The frustrated and unsuccessful candidates leave the palace, scolding and humiliating Liandova as they go out of the house. When the heavy prize of Tuaichawngi has been given the wedding is inevitable. And the most disgraced man of the village becomes the son-in-law of the king.

This play has to be noted for its special element or design. Before and after the marriage, nothing has been said about love by the new couple. However, their marriage is a successful one. The success of the marriage could be best seen when the husband and wife attain the coveted title Khuangchawi, which denotes the name of grand public feast and celebration organised for the whole village to earn that honourable title. Attainment of such performance needs mutual cooperation and attachment between husband and wife. Their actions and behaviour signify the love

50. Khuangchawi is the last prescribed function for the attainment of a coveted status, thangchhuah, in the Mizo traditional way of worshipping clan god. The performer has to offer a series of public feast with enough rice-beer for the whole villagers.
they bear and the sacrifice to each other for the success and fulfilment of their marital love.

I would like to point out, before I close this section, that romantic love in Mizo plays always leads the lovers to marriage. It is noteworthy that romantic love is born of two opposites, it has duality of nature. It draws its operative virtue from man's nature and it lives in its own laws. The lovers in the Mizo plays would like to enjoy freedom in the choice of the partner and a willing participation in the life of two as one. They also realise that life is a joint venture and it must take two to make complete, natural, and abundant living. Life and love are interdependent realities which stem out from man's nature. The end is, therefore, the ennoblement of the beloved by the self-sacrificial surrender to his service. In Mizo plays, romantic love tends to level down all differences arising from caste, creed, birth, wealth and culture. And consequently it raises marriage to a truly sacramental level with the sanctity of vows as solemnised by the Church.
2. PARENTAL AND FILIAL LOVE

Parental love and filial love are closely related, and sometimes interdependent, in Mizo drama. And I find that it will be quite relevant to deal it side by side in this section.

Parental love is an instinctive love due from the parents towards their children, the offsprings of their own flesh and blood. Parental love is a must for every married couple who have children. So, all animals including man, have a natural instinct urging them to love their young ones. They feed, protect and guide the young ones. Unlike human beings, animals' duty as parents does not extend any further after the offsprings have departed from their care. Human behaviour transcends all other animals' behaviour in respect of parent-child relationship. Therefore, the relation between parents and children extends beyond the grave. 51

Taking parental love as one of the genres, one must understand that either a father or a mother (or both of them) has the right to love their children in their own

sweet will and this love is quite special and interestingly
different if compared to the other types of love. Young
writes that "a father's heart is tender though the man's
is made of stone." A mother, especially who carried for
about nine months in her womb, loves her child much more
than any one else could. It is because of the mother that
a man falls in love with a woman he desires. So, she is
always his first love, who gives affection, devotion, tender
care, happiness and a full diet of need love. Hence, "the
love of parents for their children has always been far
more powerful than any one's love on earth."53

John Marshall's observation and notion may be quite
relevant; he writes,

The mother loves her child and because of
this love endeavours to fulfil to the utmost
the obligation she owes the child as a result
of having brought it into the world. Thus,
she feeds and clothes it, washes and tends
it, protects it from harm, teaches it to
talk and walk and does all the things which
are necessary for its physical, psychological,
and spiritual development and well being.54

Books; Daton Longman and Todel Ltd., New and Revised
Clerence G. Moser also, therefore, writes that -

Parenthood is probably the greatest honour ever conferred upon mankind. Being parents in the miracle of creating life elevates a husband and a wife into partnership with the infinite - who is also father. If God trusts man to bear and nurture life, man can be assured that he is worthy of that trust and equal to the task God does not make mistakes.55

Let me switch over to Filial Love. Filial love is a love due to the parents from their children. It has similar status and nature with parental love. It is a key to the relationship between parents and children. Taking first the term 'child' or 'children' one understands that the two terms mean sons or daughters or both of them, while including a son or a daughter. A philosopher like Joshuwa Loth answers our question of who is a child in the following lines:

He is a bit of proteplasm which has a long period of dependence upon father, mother and the adult world. He is at first a monarch in the family love and he then is sent into exile at least he feels it as exile.56

A child may have both parents alive or only one of them. It is their opportunity at their best to show their love to a father or mother, or both as the dramatists portray them in their works.\textsuperscript{57}

Chinese ethics urges that "it is a reverence for parents which is a prime virtue and a basis of all right human relations."\textsuperscript{58} So, the love due to parents from their children attaches a sense of obedience, respect, duty, responsibility and obligation to parents. And it also implies a spirit of cooperation, mutual and constant care especially when the parents grow old and become weak.

Duty, role and commands for children had been professed by most religions. Christians and Jews uphold the fifth commandment God gave to Moses on Mount Sinai which says 'honour thy father and thy mother', a universal precept, because, this commandment has a promise, namely, that the days of the children on earth will be prolonged. But this promise is directed and promised only to obedient children of God.

On love of parents, Matthew Henry writes that children should obey their parents, because parents are the

\begin{flushleft}
\textsuperscript{57} Streamlet Dkhar, \textit{Op.cit.}, p. 166. \\
\textsuperscript{58} Webster's Third New International Dictionary, \textit{(Volume 1)} p. 849.
\end{flushleft}
instruments of their being because God and nature have given them the authority to command. Obedience includes an inward reverence as well as an outward expression of acts that would please both God and parents. Children should submit to the rebukes, instructions and corrections of their parents and to be the comfort of the parents and to make their life easy and to support them in their old age. Saint Paul reinforces the blessing to obedient children when he writes, "that it may go well with you and that you may enjoy long life on the earth." For honour and obedience to parents is the right duty and the first commandment with a promise. However, Paul gives direction to fathers not to exasperate their children, instead, "bring them up in the training and instruction of the Lord."

When we study parental and filial love, it is to be remembered that the instincts of the parents, and of the young, are reciprocally adjusted. When the mother offers her breasts, the young child responds to it actively by seeking and sucking them. When the mother calls for silence and immobility, the young submit. The baby cries in distress and the mother rushes to him, which most powerfully and certainly evokes the maternal response.

59. Ephesians 6:3 (NIV)
60. Ibid.
And also, while dealing with children's love towards their parents, we cannot avoid looking into other link of relationship between the children and the step-mothers or step-fathers or the paternal uncles or maternal uncles, including their grandfathers and grandmothers. Family likeness is inherited from parents appear in successive generations in definite mathematical ratio, as Mendel discovered. It was many years after Mendel's death, however, before scientists could tell us how hereditary characters were passed from one generation to the next. We now know that the fertilised egg contains hereditary or genetic material from both parents - double dose, in fact. For this reason, blood relationship implants family love and care. To love one another sustains both spirit and body and this love extends beyond earthly expectation. Love alone abides forever, for, God is love. Life and love are interdependent realities which stem from man's nature as parental consideration and filial response are always interlinked. "The craving in man for constancy of either is supersensitively apprehended by him as abiding truths - Love's invincibility." Against this background, it will be interesting to study the parental and filial love, as it is portrayed in Mizo drama.

In a patriarchal system of society like that of the Mizos, daughters are sometimes victims of circumstances. This contention is reflected in *Sangi Inleng* (1963) by Lalthangfala Sailo. Sangi is a short from of Rosangi, the name of a heroine. Her parents Ngura and Thangi love her so much because she is the only child (nowhere has the playwright mentions of either her brother or sister). Sangi has been depicted as a beautiful and virtuous girl of Kanghmun, village in the play. It is reasonable for parents to expect a respectable youngman as their son-in-law. Right, and the author has one readily. The boy is named Zahranga, in short Hranga as everyone call him. He is shown as a son of well-to-do parents. For those parents whose aim is to make their daughters happy in life, Hranga is the man for Sangi. True, her mother is all out for Hranga, because she believes he is a good match for Sangi and she responds favourably to his proposal for the marriage. Again, true to the Mizo tradition, the persons (or two mediators) sent from the Hranga’s family are asked to come again for the final arrangement of the wedding. Before that, Sangi has to be consulted for her consent. When consulted, Sangi reacts differently. Her father tells her, in a mildest

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63. Kanghmun is a name of one particular village, in the western side of Mizoram. In the play, this village is the locale of all actions.
manner, that they wish her to marry Hrang. Sangi replies firmly, "Daddy, daddy, if you love me, don't force me to marry. Really, I dislike Hranga" (Act III, Scene - iii). The father further, tries to convince her by saying, "Sangte, we really love you, and we think about your future welfare and we want Hranga to be your husband. Besides, if you obey your parents you will get good things and blessings." (Act III, Sc - iii). By invoking the fifth commandment of Moses, the father teaches, once again, the lesson of obedience to parents and to honour the father and the mother, which is the first commandment with a promise, so that the obedient child may enjoy long life on the earth.

In spite of all those pressures, Sangi remains self-willed in the matter. She forms an opinion that Hranga will not be able to make her happy by any means. So, she rejects the proposal in a straight forward manner. The loving father, thereafter, realizes Sangi's problems which he tells his wife: "For youth, facial dislikes is quite irritating" (Act I, Scene iii). Out of his parental love, Ngura hesitates to force his daughter to marry Hranga,

64. Sangte stands for a pet name of Sangi. It is something like calling a daughter as 'Baby' or 'Darling' or 'Sweety'.
a young man she does not love. Love and pity for the daughter disturb the mind of the father, whereas the mother is quite firm in her decision to honour the proposal. To her mother, Sangi's marriage means future upliftment of the family. In her love for her own daughter, Thangi concerns more about themselves than the real marital life of Sangi.

Sangi does not view her mother's opinion as a correct one. She does not believe that Hranga will make her a happy life as that marriage will issue a passport to hell. So, she prefers to die rather than a forced marriage to the young man her mother likes to be her son-in-law. On the eve of the appointed date for the marriage the parents receives the main portion of Sangi's price. But Sangi is still reluctant. Her father wants to release her happily and for his last effort, Ngura tries to heal the wound of Sangi's womanly feelings:

Father - Sangte, God shall make him (Hranga) your lifelong companion. And you will live together happily, having children to add to your joys ... God shall make you one and no one will hinder you ...

Sangi - Let God not make us one ... Hranga shall not marry Sangi. Sangi prefers to go to eternal bliss instead of marrying Hranga. Daddy, look at me, why are you putting me in this situation? Do you want me
to spend the whole of my life in misery? ... I should not have been born for this. Daddy, daddy, how wretched am I?

(Scene XI)

Sangi always finds consolation in her father's words. It is true that Ngura has been moved by pity and love for his daughter. Here we have a conflict which is necessary in a good literature of the kind, and I believe that the play Sangi Inleng is one of such good pieces of Mizo plays. The father, Ngura permits her to have her own choice. At the end of the play, Ngura, therefore gladly offers Sangi to Muana after pronouncing his forgiveness and blessings for the real lovers. When he approves Muana as his son-in-law according to the wish of his daughter, we see that the playwright's philosophy is that fathers know and have care better and, understand the young children better than do mothers, especially in marital relationship.

Parental love and filial response as handled by Khawkungi in her play Zawlpala Thlan Tlangah (1981) comes next. In this play, the playwright puts emphasis on the paternal care and love. The true love of the father is recorded in his dying message. One Church elder, Upa66

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66. Upa here stands for a title in the local church. The title is an esteemed one, as appointed by God to serve the congregation. It is an elected post, in which two-thirds of the valid votes is the lowest margin to get. Upa, is regarded as a chosen servant of God.
Liana reads the passage from the Gospel of Saint John: 67
and then he preaches his last sermon to only daughter Vannelremi, in short Remi:

Baby, come closer for I can’t speak louder. Listen carefully to what I have to tell you. My time is drawing near and I feel that your mother was close by me ... You know the passage I have read... God will be with you and don’t be disappointed, though I’m going to leave you penniless ... But after I’m no more with you, maintain a good character. You’ve now grown up physically and you must know how strong is the temptation of romantic love. One mishap costs you a life time regret. An orphan, specially is easily blamed by others. So, you must be very careful in your way of living. If ever you have husband, you must prove yourself to be a good housewife, who loves your parents-in-law just as you’ve love your husband... Be faithful to your husband... Don’t accept any drunkard as your life partner... Remember what I tell you, for your cry for help will never reach me again. You know, Baby, from the grip of the cold grave, I can’t come back to help you even in your hour of need.

Remi’s father dies with these words. The message of the dying father touches the heart of the daughter in its deepest sense. Later in the play, we have seen that the filial awe is meaningfully carried out by Remi in her whole life.

67. St. John 14:1-3; “Do not let your hearts be troubled. Trust in God, trust also in Me. In my Father’s house are many rooms, if it were not so, I would have told you. I am going there to prepare a place for you. I will come back and take you to be with me that you also may be where I am.”
She proves herself to be a chaste woman against the insult of Lalmuana. And she further rejects the marriage proposal of Lalmuana, against the wish of her paternal uncle, Ruala; for Lalmuana is a man of loose character and a man of bad habits. Remi keeps on her father's will even in her religious life. On a whole, her later life, her obedience to her guardian and maternal uncle of another village, her successful and faithful marriage and her cordial treatment of her new parents and her final show of gratitude to her loving father with the erection of memorial stone show the filial love of the daughter to her father.

The writing in the memorial stone itself responds to the dying wishes of the father:

Ka pa duhtak, Liana, hriat reng nan,
I mi zirtirna leh I mi kaihruaina te chu
ka damchhungin ka vawng reng tawh ang. Khawvel
lungngaihna leh hrehawmain min chim bual
lai pawhin, Ka tan chuan, ka kawng estu khaw-
var a ni a. Thian vawt takah tunah blak phak
lohvin aum tawh mah la; I thu min zirtir
zawngte kha, ka thinlungah ka vawng reng
tawh ang.

- Vanlalremi

68. The Memorial Stone is made by Capt. Malsawma & his wife Vanlalremi. The father of Vanlalremi was buried on the hillock of Phulpui village, where Zawlpala grave lies. Hence the title, Zawlpala Thian tlangah has been named after this, which stands for on the hillock of Zawlpala's grave. The love story of Zawlpala and Tual-vungi has been mentioned in the earlier section. The same was dramatised and acted in 1935 by Lalkailula and his friends.
Or, putting into English:

In loving memory of my dear father, Liana,

...put your messages and instructions, when griefs and turmoils of the world surround me, it is the light of my way. I can no longer talk to you while lain in a cold grave, but my heart keeps your golden rules.

- Vanlalremi
(Scene XX, p. 132)

The real beauty of the parental love is noticed in an act of the will, which, in most cases, is unconditional. Parental love is the act of deliberately giving oneself to meeting the needs of other persons or children of the family. Commenting on Paul's note to the Ephesians, Matthew Henry says,

...provok not your children to wrath, but bring them up in the nurture and admonitions of the Lord's meaning the duty of parents: And you fathers Or: you parents. 'Do no provoke your children to wrath'. Though God has given you power, you must not abuse that power, remembering that your children are in a particular manner, pieces of yourselves, and therefore ought to be governed with great tenderness and love. Be not impatient with them; use, no unreasonable severities and lay no rigid injunctions upon them. When you caution them, when you reprove them, do it in such a manner as not to provoke them to wrath. In all such cases deal prudently and wisely with them, endeavouring to convince their reason. 69

The love of the father, as we have seen in *Lo Kir Leh Mai Rawh* reflects the above statement.

The love of the Pa (Father) for his younger son Liana in Lahmuaka's play, *Lo Kir Leh Mai Rawh* (1965) is a genuine fatherly love. Liana rebels against his father because of his continuous work with no play and enjoyment. He, therefore, demands his share from his father's treasures. The following dialogue depicts the situation:

Liana - ... I'll live as I like it. Give me my share and I'll leave.
Pa - Liana, are you mad? Why should you desert from here? How can you live without me and I without you?
Liana - I'm not mad but wise, rather. Alone I can live luxuriously. And you give my share and I shall be free.
Pa - You're really mad! You don't know who loves you just like an animal, a dog.
Liana - Daddy, I'm not mad. Give me my share of money and I'll go away.
Pa - Then, Liana, ... be very careful. You don't know that I love you passionately.

(Scene II, pp.3-4)

Full of griefs, the father then, gives out one share of money to Liana, who snatches quickly and walks away without saying anything more to his father.
In his soliloquy, the Pa (Father) expresses his real love for the son who has deserted him walking lonely, the grief will draw him to dungeon where continual suffering and poverty trapped him. Liana does not know the unending love and consideration of the father. His father still loves him and he wants to realise the healing effect of love and the ugly faces of luxury. For luxury brings poverty and free living and enjoyment gives unfree and unenjoyable future. The father cries, "Oh, son, my darling, be wise and please, come back to your father."

Liana has been deserted by those friends who had accompanied him in squandering time. Besides being left alone there occurs a great famine in the land, he then approached and served as a hired man to feed pigs. During those days he remembers the Chawngawih town where his father was a rich man there. Hardships made him to his senses and he thereafter returns to his father.

The father waited for him day in and day out for the surprise arrival of his son Liana. He always meditated on him and was constantly eager to see his face again. One day he sees Liana returns to him with broken clothings. But while Liana is still a long way off, his father saw him coming and is filled with compassion for Liana; he then runs to his son, throws his arms around him saying,
"Liana, Liana, my darling, you've arrived. How are you? Are you well or not well? Tired? How happy I am! How do you feel?" Liana, in a soft voice says, "Daddy, forgive me for my sin." But the father loves him dearly and he has already forgiven him for his foolish actions. The father dresses him with all those good clothes and to celebrate this, young boys and girls are dancing with sweet music. The elder brother arrives from work and protests to the function. But the loving father pleads to him by explaining that this brother was dead and is alive again; he was lost and is found.

The divine love of the father is patient and kind. It does not fail even if the son deserted him. His love continues unceasingly following a one way road, and there is no fixed condition for his love. The father is most happy in the act of deliberately giving himself and his possessions to the interest of his son and to meet his needs. The love of the father, here, is such an unilateral and unconditional love for his own son.

I shall now examine another play of Lalthangfala Sailo, Liandova te unau (1969). The attitude of parental love and filial response can be seen right from the beginning in Act I, Scene 1, which is the death bed scene:
Liandova - Daddy, keep your best effort, we're still young. We can't live without you.

Liandova pa - Darling, don't worry, even if I die for your mother is still there. And you will be guided by your mother, not to desire anything.

Liandova - Will my mother be patient enough to look after us for a long time?

Liandova pa - Of course. Your mother loves you just as I do.

Liandova nu - Darling, there is an undying love knot between you, your brother and your parents. Do you doubt me? I tell you before your father close his eyes. Even if your father dies I'll look after you till you have been brought up and I shall not get married again until I die in your favour. (Act I, Sc-i)

The parents love their sons (her Liandova and Tuaisiala) so much and their love will be continued as ever. By any means love cannot retain life. The father dies; but his death wish is that his wife should face life courageously for the welfare of their sons.

At the death of the father, the elder son Liandova could not suppress his emotions. He cries passionately, knowing that he and his younger brother are too young to

70. Liandova pa means Liandova's father Liandova nu means the mother of Liandova, who is the hero of the play.
be left alone. A grand old woman and a nearby neighbour
Pi Fangi by name, shares in Liandova's grief and she also
cries aloud with a broken heart. They are soon joined by
the mother, at the urge of Pi Fangi, crying for the departed
soul and making beautiful promises for her sons. Her crying
song goes,

Aw, Ka koh, ka koh min ohhawn lo,
I nuthai koh min ohhawn lo,
Liandopa min ohhawn lo,

Hraileng chawite riang hluan tur,
Ngai ngam lovin keimah hian,
Liando te tulpuai ang,

Ka tulpuai ang, ka tulpuai ang,
Liando, Tuaisial tulpuai ang,
Neihchawng te'n lian rawh se.

(Act I, Sc-i, p. 3)

I'll surely look after them,
Let them grow up to achieve great things,
I'll live for them and work for them.

Pi Fangi's grief turns into a sort of confidence when she
hears the vow of the mother; because she too, is concerned
about the children's welfare. She also consoles the mother
that if she strive continuously for the children, one day
she may be the mother of Khuangchawi pa.71 Such a coveted
status cannot be expected in the present situation of the

71. Khuangchawi pa means one who performs Khuangchawi. The performer, here, has to offer a series of public feasts with enough rice-beer for the whole villagers.
family. For khoangohawi requires a lot of wealth and only king or rich village man would afford such costly performance or function.

The promise which is still fresh in the mind of all who heard the mother fades away so soon. In the next scene of the play, the mother has become a victim of erotic love the moment she saw Thangseia. In this connection, Liandova's mother can be compared with Gertrude in Shakespeare's Hamlet, the Prince of Denmark.

Hamlet: ... So loving to my mother,
That he might not beteem the winds of heaven
Visit her face too roughly, ... 
... frailty thy name is woman!
A little month or ere those shoes were old
With which she followed my poor father's body
Like Niobe all tears, why she, even she -
O God, a beast that wants discourse of reason
Would have mourned long-married with my uncle
My father's brother, but no more like my father
Than I to Hercules, within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing in her gallid eyes
She married. O most wicked speed ... to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good,
But break my heart, for I must hold my tongue.

(Hamlet, Act I Scene 2: 140-159)

In his first soliloquy, Hamlet remembers his father who died at the machination of Claudius, his uncle. Such a hasty marriage of incestuous lovers torment the filial
heart of Hamlet and the shameful lust of the Queen and the self-made King, after the seduction. Before the appari-
tion of the Ghost, Hamlet never knew the real intrigue in full. However, he mentions clearly that his suffering and mourning should not be referred as seems, as accused by his mother and uncle. To Hamlet, the death of his father was a tragic blow and the hasty marriage of his mother as "a shameful act".

We have not seen in Liandova te unau, the same kind of incestuous marriage for we know not the exact parentage of Mr. Thangaeia. In fact, according to Tuaisiala, the one who eloped with Liandova's mother is a stranger or mikhual. Though Liandova never disclosed his innermost feeling over the hasty marriage of his mother to the Guest mikhual, his feeling should have been closely linked with that of Hamlet:

A little months or ere those shoes were old,
with which she followed my poor father's body,
Like Niobe all tears ... unrighteous tears....

Liandova is still young when his father died and he could not meditate on such thoughts as Hamlet's. In any case, the unrighteous tears covered the eyes of the mother, who uttered a series of promises in favour of the young boys. Tears flowing down her cheeks, touching tenderly
the dead body of her husband, the mother would remember her crying party like Pi Fangi, Liandova and others on the bed side and on that path of parting procession to the graveyard. The seeming-virtuous mother at the bed side of Liandova's father has become the most pernicious woman. The mother allows Liandova to sink his younger brother Tuaisiala in the stream, so that Liandova alone may follow them. But when Liandova really understands how his mother has been perverted to lust, losing her maternal love towards them; he decides to go back to the village with Tuaisiala, instead of sinking him. Liandova, still, waves to their mother by saying "Good bye, mother, don't worry about us, we will try to earn our living by any means." (Act I, Sc-iii, page 13).

What makes the mother leave the house and the children? Liandova's mother frankly explains to her new lover -

Kan lo induh laklawh tawh si a, fate pawh fate
tih kan sawi thei tawh lo a ni a, lui hi kan
sawk sawk ila a tha ber mai ang.

Since we have loved each other and I cannot accept them as my sons. Let's make haste and quickly cross the brook.

(Act I, Sc-iii, p. 9)

If once they crossed the brook, they (Liandova & Tuaisiala) can no longer follow them. The mother wants to use any
method to clear the obstacles. She prefers to enjoy her erotic or physical urge than to take care of her sons. Her maternal love has been surpassed by the supposed pleasure ahead with Thangseia.

Parental and filial love are interwoven in another play Lawm a kim (1989) by Liansailova. The plot begins with the confession of the mother, in her death bed. She dies of motor accident. The unlucky young man Rama cautiously looking after the injured mother on the road side. In telling about Rama's parentage, the mother discloses the fact that his father may still be alive. She urges him to find out his real father in the town. The loving mother calmly dies in the arms of her only son Rama. Rama cries bitterly for the death of his mother and Rama considers it his duty to seek his father even as his mother advised. Thus, we find that the two kinds of love bind the dead mother and her son.

While searching for his own father in submission to the wish of his mother, Rama finds himself in the house of Rina as a servant in Aizawl town. Rina's fondness of the boy attracts the ironic comment from his wife, Suaki, "You think he's your son? (Act II, Sc-ii, p. 23). The daughter of Rina too, guesses as she addresses Rama with, "perhaps you may be a son of a rich man" (Act II, Sc-iii, p.31).
His real father Rina is indeed rich and prominent enough in the town. And the playwright has wrought the intricacy beautifully when at last he reveals that Rina is the real father of Rama. Rina remembers the problems which separated him from Rama's mother. In fact, he cherishes very happy memories of her. As a watch repairer and seller, Rina used to stay in the house of Rama's mother in the village. After some time, because of their too much intimacy, Rama's mother bore a child for Rina. Then, Rina returned to his place with a full intention of marrying the woman with which he has fallen in love in the village. While his preparation was going on, one night, all of a sudden, Rina's house was burnt completely. His mother was burnt to death and he himself was severely injured because of his attempt to save the life of his mother. After he recovered and settled properly in Aizawl, he wrote one letter to Rama's mother, telling about the circumstances in which he was plunged. But the letter was never replied. Then, Rina started a new life for his survival. On the other hand, Rama's mother also had really received that letter, from which she understood Rina's problems. She, therefore, asked Rama to find out his real father and she disclosed everything to her son. With the love message of his mother in mind, Rama, begins his task in the dark. When he finally reconnects the filial string to his father in the light, he
can be a complete man with someone to love him and he has someone to love.

It has been always viewed that filial love is a compelling love to the agents of the offspring. In the same way, the popular notion is that parental love is an inherited love. So, even if the father and the son had been parted by unavoidable circumstances, the two loves are unconsciously regenerated in one's feeling. This familial love is a biological instinct and it demands re-union for the full realization of parental and filial love.

Mizo playwrights have depicted parental love and filial love in most of their plays. One salient feature I have found is that the paternal love is always greater or deeper than the maternal love. When we look at the works of major playwrights in particular, it is all the more true in the context. Fathers are considerate, warm and loving to children though they are the upholders of family discipline. They really want the welfare of their sons and daughters, by giving all those good instructions and moral lessons even in their death-beds. Mothers are rather, depicted as less considerate and running after their benefit, and sometimes for their selfish ends. In short, Mizo playwrights have shown as advocates of patrilineal system of family, the greatness and undying love of the father, which
is always greater than the love of the mother. Even the filial response is always more to the fathers in Mizo drama.

3. BROTHERLY LOVE

In this section, I shall examine the love of man towards his fellow man. Man is both a social and a political being and he has a gregarious instinct not to live alone. As a result of his frequent contact, man develops friendship and from friendship, love, which I now name as brotherly love.

Since all the Mizo playwrights I deal in this section are Christians, one has to understand them in perspective of the Christian context. Here comes Saint Paul's exhortation:

Dear friends, let us love one another, for love comes from God. Everyone who loves has been born of God and knows God. Whoever does not love does not know God, because God is love. This is how God showed his love among us: He sent his one and only Son into the world that we might live through him. This is love: not that we loved God, but that he loves us and sent his Son as an atoning sacrifice for our sins. Dear friends, since God so loved us, we also ought to love one another. No one has ever seen God, but if we love one another, God lives in us and his love is made complete in us.72

72. I John, Chapter 4: 7-12 (NIV)
Christians are commanded to have brotherly love. Commenting on the homiletics of Verse 2 and 3 of Corinthians, Chapter XIII, Spence writes.73

1. The greatest thing in the universe is mind.

2. The greatest thing in mind is love. Here the apostle teaches that whatever a human intelligence may be, if it is destitute of love it is nothing. What, then is love? We may describe it — for we cannot define it — as a generous moral sympathy for the race spring from love to the Creator. This is, in fact, the love that only can confer real worth on humanity.

That man without this love is nothing spiritually in relation to the PROVIDENCE THAT IS OVER US. If I have not love, I am nothing to province. It ministers no real good to me as a spiritual existent - as a man. But love in the heart makes providence a minister for good, and for good only. Like the bee, it transmutes the bitterest fruit into honey.

It will "never fail" as a PRINCIPAL OF SOCIAL UNITY. Deep in the heart of man is the desire for union with his fellow. He wishes to flow with the race as waters with the stream. His ingenuity has been taxed for ages in the invention of schemes for union. Love alone can secure this; love only is the unifying force. We are only one with those we love with the moral affections of our nature.

The word 'brotherly' is derived from 'brother' which means, son of the same parents as another person, and

daughter of the same parents as in the case of sister. So, the term 'brotherly love' indicates the closest fellowship of man to man in an attitude characterized as a brother (or sister), as one would treat his brother in the flesh. This term signifies a very close relationship of human beings. The Bible requires us to keep on loving each other as brother and to be devoted to one another in brotherly love.

Brotherly love is inextricably linked with society and religion. As a social being in the society, man meets another man inside and outside his house. His contact with another man develops his friendship and consideration with tender care. He himself needs the help of his friends, relatives and family in every way he turns because he is a social animal. Hence, from birth to death no man can live all by himself in this world.

Therefore, Liebman also writes that, "The first fundamental truth about our individual lives is the indispensable of love to every human being." By 'love' Liebman means to say relatedness to some treasured person or group, the feeling of belonging to a larger whole and of being of value to the life of the other man. Here, relatedness to

persons indicates something of brotherly love, which needs co-existence and mutual trusts. Brotherly love is not unila­
ter. It is not a one way street but it is, rather recipro-
cal.

Christians take brotherly love as a sacred duty. It makes every individual aspire for fellowship and harmo-
rious relationship with one another. Such feeling and atti-
tude spring forth from brotherly relation, care and love
in a family. Mutual love, understanding and service to
others are sown in a family and it grows in the society
and in the church. Hence, brotherly love assumes the form
of service and sacrifice.

The brotherly love occupies a distinct spot in the
indigenous Mizo culture. Even before the arrival of foreign
religion, Christianity, the Mizos practised this kind of
love which is identified as *tiawmngaithn*. *Tiawmngaithn*
is the Mizo philosophy of life which is an untranslatable
term demands of man to be hospitable, kind, unselfish,
courageous, industrious, selfless, generous, self-sufficient
and helpful to others. It is that compelling moral force
which finds expression in self-sacrifice for the service
of others in thoughts, behaviour and actions. Thus, under
the framework of this moral force human love has its affi-
nity with divine love. On the other hand, if self-sacrifice
for the service of others is rendered by this love that love possesses divine nature as we find in the first letter of Saint Paul to Corinthians. Here, Paul says,

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Love is patient, love is kind. It does not envy, it does not boast, it is not proud, it is not rude, it is not self-seeking, it is not easily angered. It keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trusts, always perseverses.

(Chapter 13:4-7)

Again, as we find in the Bible, that "greater love had no man than this, that a man lay down his life for his friend" (St. John 15:13), which refers to divine love. So, man can inculcate, possess and practise divine love even in this earth. This divine love and brotherly love is closely related, and in this section I am using the term, brotherly love for the main focus.

Having explained the nature of brotherly love, let me try to quote some examples from the Mizo drama. The beautiful friendly relation of Sangi and Mawii (Sangi Inleng 1963) may be taken up first. In time of hardship, anxiety and perplexity Sangi needs Mawii. She needs her because, no one can share her desperate thoughts and bewilderment. Mawii understands Sangi's real problems. Sangi is desperately in love with Muana, and she expects to contact him
only with the help of Mawii. Then to Mawii alone Sangi can confide her inner battle and Mawii is ever ready to act and to sacrifice herself in favour of Sangi. The thought revealing speech of the heroine goes -

Sangi - Mawii, you're my joys. My heart finds peace if I see you ... You're the only one who can share and sympathise with me.

(Scene VII)

True. Mawii would not care how others, like Sangi's mother, Hranga and his relatives, think about her. She loves her friend Sangi so much and tries her level best for the union of the two romantic lovers. In such a series of problems, Sangi's frantic love affairs had been known and tolerated by Mawii alone. And to Mawii, there is no rest until her bosom friend enjoys peaceful love. And proves herself to be a friend in need is a friend indeed, who overjoys at seeing Muana and Sangi embracing each other at the end of the play.

The brotherly love of Liandova and Tuailsiala is a heart-breaking story. Their father died of a natural death and their mother had been eloped with a stranger. The parentless brothers are quite poor and are looked down upon by the villagers. They were merely boys when they were deserted. Prompted by situation Liandova has become
the family head to look after his slow-witted younger brother Tuaisiala, who used to cry whenever he is hungry. In fact, he becomes hungry almost all the time.

The love of Liandova for Tuaisiala is immeasurable. When the mother, at the time of leaving them, asks Liandova to follow them and sinks Tuaisiala in the stream for thinking that he will not be able to walk. Liandova, full of love and consideration, calmly replies to his mother that, "instead of sinking we'll go back; mother, don't think about us" (Act I, Sc-iii). He is determined to leave their mother to her second husband.

When the brothers were sent to jhum or paddy field by Thangmanga, who employed them to guard the paddy against marauding birds, they did not have anything to eat. Once they found a very small nut *Mim fang khat*, they cracked into the middle and consumed one half each to meet the hunger.

The elder brother is constantly aware of his younger brother and their poverty itself. On some occasion, Tuaisiala acts as a source of inspiration and important tools. When the people offered them that *rulpui pumpui* (literally, stomach of Big Serpent, as the tale goes) as their share in the social hunting, Liandova felt badly for their unbear-
able treatment. However, Tuaisiala goes on washing the intestines by telling his brother that 'there is something squeaking' in the stomach or entrails. The unbelieving brother continues his cry for their hopeless fate while Tuaisiala found out the greatest treasures ever discovered from any stomach. Such a plentiful beads and gongs made of brass accumulated in that stomach surprised the two brothers with extreme happiness. Even, then, they have to hide all those treasures for fear of being snatched away by others.

Just as they love each other, Liandova and Tuaisiala love their contemporaries, especially, of their own status. When the great king Lersia visited their village disguising himself as a very poor man. Tuaisiala informs his brother about him, who was left alone in the street with no one to host and entertain him. With the acceptance and invitation of Liandova and his brother, the king was led to the house by Tuaisiala. Poor as they are, Liandova offers the best ones of their edible arum bulbs to Lersia besides the fire to warm himself. After this, the King offers them his own packet of cooked rice and meats, with his special wine. When the two brothers, thereafter realised that their disguised guest happened to be the greatest King of the area, they were rather timid and ashamed for hosting him.
But the determined King, as he programmed, decides to make them to be a respectable family of the village. He promises to give a good amount of rice and to choose the best full grown domesticated cow-gayal or mithun from his farm. So, the brotherly love shown to the poor man (disguised King) is the beginning of their change for the better.

Pity, care and hospitality shown to Remi in Zawlpala Thian Thangah (1981) by Khawkungi can be no less than brotherly love of the persons concerned. The most unfortunate parentless village girl Remi, accidentally met Hmingi on the road to Sialsuk. Hmingi takes her to their village and then to Pi Zaii, (Miss Katie Hughes) the lady missionary of Aizawl, who teaches, sewing, stitching and some other domestic sciences to young girls. Later in their lives, Remi and Hming become very close to each other sharing their thoughts and feelings. Hmingi's hospitality and love for Remi endured till Remi married Malsawma.

The lady missionary tenderly receives the deserted young girl to her house. She then teaches stitching and gives her education. She makes all other arrangements for the benefit of Remi and her friends. Till she marries to Malsawma, Pi Zaii has been so kind and loving for Remi. And their marriage is also hosted by her in the bungalow and arranges everything for the purpose. However, Remi
also never forget to show her gratitude and love to Pi Zaii, she always values her advices. Such a triangular relationship between Hmingi and Remi and Pi Zaii strengthens the theme of brotherly love in the play.

Where there is mutual understanding and love, the society thrives towards the general welfare of all. A man who thinks of the welfare of his fellowmen has no time for thoughts of self exaltation and ambitions design for his benefits only. Man and his society need the spirit and brotherly kindness and encouragement. And this can be the radical cure for all social ills. So, brotherly love in the society and towards other mankind represses hatred, malice, envy and other degrading follies of men and instead it cultivates pity, gentleness, generosity, courage, considerateness and some more qualities which enables to make a true gentleman.

So, brotherly love or relations is the least biological loves and it is a love that has no exchange of payment. All the great religious of the world have stressed its importance and its greatness. Christians, especially, put greater urge for the inculcation of brotherly love, which should be manifested in one's life. Again, the Mizo playwrights in particular and the Mizos in general, have ever more stressed the importance of brotherly love through
their moral ethic, *tlawmgaihna*. Each family tries to implant this *tlawmgaihna* to their children. And each individual is usually judged with the same moral code. Therefore, the speciality of brotherly love is that it is an indescribable bond that brings with it a far deeper devotion to others, where biological love is totally absent.

St. Paul teaches us that 'let us love one another, for love comes from God'. And he further informs us that one who loves has been born of God. The truth comes from the idea that, 'man is created according to the image of God and likeness of God as many of the Christian believe. 'God is love',75 and anyone who lives in God and 'God lives in him.'76 As a result, the love of a man can sometimes be really beautiful, unilateral and an unconditional from the donor. To be precise, human love can have the splendour of God's love.

The love of Pi Fangi for the two brothers in Sailo's *Liandova te unau* (1969) is unconditional brotherly love. Nothing is mentioned about the blood-relationship or family ties of any kind. The playwright simply tells us that Pi Fangi is a next-door inhabitant of the Charchhawn locality in Liandova's village.

75. *I John*, 4:8.
76. *I John*, 4:16.
The moment Liandova's father dies, Pi Fangi automatically considers the fate of the two brothers. Lamenting the departed soul, she breaks into tears:

Pi Fangi - Tuai duhlaite en kham hma,
Hrai duhlaite chawi leh hma,
Lian dopa mual i liam.

Mi zuapaten par tinreng,
Tuai duh leng tan an hawn ang,
Lian dopa tel ve lo.

Hmana ka zuapa ianga,
Tuai duh leng chawi lian lova,
Lian dopa mual i liam.

An riang hluan ang hrai chawi loh,
Kelimah ianga tulpui loh,
Liando te an nih chuan.

(Act I, Sc-i, pp.2-3)

In this lamentation, Pi Fangi recites the wretched condition of an orphan by considering her own life as an example. If Liandova and Tuaisiala are like her, they will be brought up by nature, without having parents or guardians to look after them. Such a miserable life of herself illuminates her concern for the two brothers.

True to the presumption of Pi Fangi, the mother in no time leaves the two brothers by eloping with another husband. Just after her departure from the house with all good clothings, Pi Fangi reaches the orphans to tell them the truth about calling the so called uncle of the east.
She tells them that their village had been brunt by their enemies and the villagers were all captured as slaves. Their mother's excuse has been quickly proved by Pi Fangi, who asks the children to follow her immediately by informing how they will persuade their mother to return and look after them. She gives chawfun, a pocket of boiled rice and asks them to hurry for their pursuit.

Pi Fangi always cares for the two brothers unseen and unknown to many others. She is ever ready to help in the hour of need. She considers the event as an opportunity to put brotherly love into practice. She does her work which is faith well that the deserted orphans do not know how to thank her. If 'faith without deeds is dead' Pi Fangi proves this saying in action.

The fortune of the brothers changes into the better after the arrival of the stranger, who as recorded earlier, is instrumental for the change. When fully grown, Liandova marries the daughter of his village chief. The marriage, too, is all arranged by Pi Fangi.

Pi Fangi never expects any favour from the children she has helped all the years of the dramatic action. If she has an axe to grind surely brotherly love would evaporate with the change of fortune. However, in her old age
she is taken care of by Liandova. We see, therefore, that
the 'do to others what you want to be done unto you' philo-
sophy is used in the play rather unconsciously. This is
true in all tribal societies including the Mizos.

The brotherly love and dedication of Pi Fangi to
the two brothers can be compared with Zema's dramatic
portrayal of brotherly love to his young friends, especially
to Pari in Biakliana's *Hawilopari* (1936).

Zema had sacrificed his own life for his two young
friends, so that the heroine Pari would marry her real
romantic love Hminga not to be parted again. When the two
brothers Hminga and Liiana left their house for the unbear-
able treatment of their step-mother, they just left without
knowing where to go. In this needy hour Zema, out of love
and pity, decided to help and guide them at any cost. Then,
the love of Chhana, the village prince, has been aroused
at this time. Chhana counted the cost of going with Hminga
and Liiana to share their fate, but still, deep down in
his thought his genuine love urges him to go and share
their hardship.

During their ten years of wandering from home, the
four fast friends faced a number of difficulties as well
as dangers. They made some encounter in the border areas
and acquired some coveted properties like gun and ammunitions. Zema became successful to bring them to their village after the lapse of ten years. The two young adventurers Chhana and Liana could now marry their real lovers Ngaihi and Mawii respectively, who had faithfully waited for them even in those uncertain days. Yet, Zema's deed of love is not end here. The girl friend of Hminga was no longer there. Suddenly, Hming moved out find Pari, who had left their village in protest against the partial judgement made by the village court. Zema, again, immediately run after him. Unluckily, that village was burnt down by the Pawi raiders and all the inhabitants including Pari and her parents were taken captives. In such a difficult situation, Zema, being a Pawi by blood, disguised himself as one of the members of the raiders. He made arrangement in the very night. He watched the camp. Applying their best tactic, Pari was rescued from the Pawis; but Zema, severely wounded when the raiders and the rescue party opened fire. Pari, all of a sudden called out her parents, who immediately joined her. When the happy and surprising meeting took place, the wounded Zema made his last request to Pari's parents. His dying request is still not for himself but for the two lovers Hminga and Pari, so that the mutual physical and spiritual union will be possible. Pari's instantly granted his plea and promised that the happy
marriage of true minds was avowed. I have to reflect one passage from the Bible in this connection. As we have seen in Saint John Chapter 15:13, "the greater love had no man than this, that a man lay down his life for his friend." Of course, Zema did it. He had sacrificed his life for his young friends. He had been following unilateral consideration and unconditional kindness and love for the young lovers. Hence, the love shown in his life on earth by Zema was, undoubtedly genuine in character.

Mizo playwrights have seen the brotherly love from two angles. One is Need-love which is always link with Mizo tlawmngaihna and the other is the Christian concept of brotherhood. By Need-love I mean to say the love which sends help and comfort, of various colours, to the needy. The recipient of this love always enjoys the warm friendship shown to him by reflecting the same sweetness, but not as demanded, to the giver. In Sailo's Sangi Inleng (1963) Mawii renders all her help and comfort to the needy friend Sangi, but she never expects nothing in return. Besides, Mawii's zeal is in her tlawmngaihna itself. She is always ready to help Sangi even at considerable inconvenience

77. Mizo tlawmngaihna - I put the term in Mizo language, because I want to use the term as a Mizo understands it; a good moral code as really enforced by a Mizo.
on her path. She is courteous and industrious enough by
self-denying to do whatever the situation demands during
the disappointing period of Sangi's life. The same mode
of selfless contribution is seen in Pi Fangi's character
in Liandova te unau (1969). She has shown, with the spirit
of love and tlawmngaihna, all sorts of help and comfort
to the needy brothers, Liandova and Tuaisiala. It is quite
true even in the context of Zema's love for the young friends
in Hawilopari. So, the Mizo playwrights have always depicted
brotherly love with a spirit of tlawmngaihna or Mizo moral
code of life. The seeds of Tlawmngaihna is unconsciously
sown in the community and it has become a guiding principle
of all aspects of the Mizo people. Hence, playwrights also
cannot avoid it.

The second point is the Christian concept of brother­
hood or brotherly love. Mizo playwrights may be called
Christian playwrights, for they always tinge their dramas
with Christian concept of love and good moral. For them,
therefore, the theme of brotherly love comes naturally
from the Christian perspective. The first Mizo playwright
with a written script Upa Chawngzika78 had depicted the

78. Upa Chawngzika (1913-19 ) is considered to be the first
Mizo playwright, with a written script. He was the orga­
niser of 'Aijal Theatre Performers', who staged Krista
Palai in 1934, at Aijal, for in aid of Pawngi's Memo­rial
Fund. This was the first drama shown for fund. (For
photo of the actors, see Appendix).
value of true friendship or brotherly love in his three dramas, namely Pheikhawk Siamtu acted in 1938; Travelling Companion, staged in 1950, and Martina shown in 1951. A devoted Christian by nature, Chawngzika had tried to show the price of good living and the value of faith in Christ Jesus. His characters had shown brotherly love in their day to day living and had inculcated religiousness in their lives. Christian brotherhood or fellowship is also portrayed by James Dokhuma in his Finna Hmahruai (1980) in the characters of Lalthawma and Thanzingi, Rochami and Thanzingi; Zosap and Lalthawma and so on. Again, in Khawkungi's Zawl-pala Thian Tlangah (1981) we see the love relationship, which is a triangular one - Remi and Pi Zaii and Hmingi. Their love had been shown as a love which sprang out of faith in Christ. In all these cases, we have seen that brothers or friends do not talk about their friendship as lovers are talking to one another about their love, but they simply show in their actions. True, that friends hardly ever talked about their friendship but side by side they absorbed in some common interest. And above all, friendship or brotherly love is seen not only between two only as lovers but far from being the necessary number. It is essentially between individuals, but the moment two men (or more) are friends they have in some degree drawn apart together from the herb.