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**Mapping Lockdown Life in Mizoram: A Critique of Select Writings on Covid19
Pandemic**

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Abstract

The Covid19 pandemic's outbreak as a global crisis represents the epitome of fear, anxiety, and isolation; nevertheless, its impacts on individuals can vary from society to society. In the case of the Mizos, the pandemic has challenged the societal structure's very foundational pillars, such as the churches, social gatherings, the traditional funeral/marriage systems and so on. These constraints and appropriations have created a great impact on the lives of the Mizos. In the literary arena, this has led to the emergence of a new literary genre, named "lockdown literature," that broadly focuses on people's experiences and plight during the lockdown period. This paper seeks to analyse select poems and fictional narratives from the anthology *Lockdown Literature from Mizoram* (2020) published by the Writers Workshop to shed light on the Mizo people's lives and experiences during the Covid19 pandemic period. These groups of poets and writers have expressed the common people's plight, fear, and anxiety, while some have satirised the government's policies in tackling the crisis. Others, through their expressly poems and stories, have expressed the universal theme of human relationship and humanity's appetite for freedom.

Key Words: unhomely, uncanny, isolation, fear, anxiety.

The advent of Covid19 in the closing month of 2019, and its subsequent global spread, has evoked an effusive literary expression from authors around the world. This surge of creative energy captures their emotional and experiential reactions to the pandemic. ShobitaDhar's illuminating article, "Pen & Pandemic: 'Lockdown Literature' Coming to Your Bookshelf," proffers the proposition that the pandemic, with its concomitant effects such as lockdown measures and attendant emotions, has become the subject matter of an emerging corpus of imaginative works, encompassing poetry, fiction, and non-fictional literature. This upsurge in creativity has given rise to an innovative genre of writing, commonly denominated as 'lockdown literature':

The experience of the lockdown with all the accompanying emotions of fear, loneliness and uncertainty may have resulted in the birth of a new genre –lockdown literature. ("Pen & Pandemic")

Among the preeminent Indian writers who have produced noteworthy fictional works concerning the theme of the pandemic-induced lockdown are Siddhartha Gigoo, Shobhaa De, and Gayatri Gill. Gigoo's *Love in Time of Quarantine*, De's *Lockdown Liaisons: Leaving and other Stories*, and Gill's *The Day Before Today: Lockdown Stories* exhibit a varied array of subjects, encompassing the narrative of families of migrant workers without a haven, and the account of lovers estranged by the lockdown, as espoused in Gigoo's oeuvre. These authors have also probed the tribulations of individuals striving to fathom their upended lives, as demonstrated in De's *Lockdown Liaisons*, and the mental anguish caused by social disconnection, as exemplified in Gill's *The Day Before Today*.

The fictional writings of Gigoo, De, and Gill constitute an exceptional corpus of literature that grapples with the pandemic and its aftermath. These works offer readers a captivating assemblage of stories that encapsulate the intricacies of life in lockdown, encompassing the trials of oppressed communities, the ramifications of enforced detachment from beloved kin, and the psychological anguish generated by protracted solitude. Employing their prodigious abilities, these authors have conjured up an array of sentiments in readers,

ranging from commiseration to melancholy and optimism. Their contributions represent an invaluable addition to the literary canon on the pandemic and its consequences.

Moreover, these literary creations evince the potency of fiction to function not only as a source of entertainment but also as a medium of instruction and edification. Through the illumination of the lived experiences of individuals amidst the pandemic, these authors have furnished significant discernments into the social and psychological repercussions of the pandemic. These sagacious insights can serve as crucial resources for policymakers and enablers of interventions that aspire to palliate the pandemic's deleterious consequences for susceptible communities.

In the midst of enforced sequestration and stringent restrictions, a myriad of writers have turned towards literary pursuits, particularly poetry and fiction, as a means of introspection and contemplation. These creative enterprises offer a psychological respite from the grim realities and anxieties of the present circumstances. In the specific context of Mizoram, the implementation of sequential and prolonged total lockdowns and quarantine measures has instigated a marked proclivity towards reading among the populace. In an interview with *Vanglaini*, Zoramdinthara, Secretary of the 'Mizo Academy of Letters' (MAL), expatiates on the effect of the COVID-19 pandemic-induced lockdowns and quarantines in fostering a burgeoning culture of reading, especially among the younger generation:

It is evident from the rising number of young people selling books on social media during lockdowns and also some showcasing their reading lists on their social media posts that during this pandemic period, Mizo youths have read more books than usual since COVID began. . . (qtd. in "MizoThalaiten")

Lalniliansa, the Manager of Synod Bookroom, renowned as the most extensive book emporium in Mizoram, has propounded a statement that attests to a conspicuous escalation in book sales in the aftermath of the Covid19 pandemic. In an interview with *Vanglaini*, he elaborated on this salient phenomenon:

I think they [young people] have read a lot especially during lockdowns. Since all schools have been closed, we rarely sold school uniforms and textbooks; we, however, sold hundreds of poems, fiction and non-fiction books everyday. From our

calculation we have grossed approximately around Rupees 11.4 crore merely from the sale of books. (qtd. in “Mizo Thalaiten”)

Amidst these emergent trends, it is critical to draw attention to an additional development that attests to the tenacity and dynamism of the Mizoram community in these challenging times. Notably, a non-governmental organisation known as the ‘Ramhlun South Branch of the Young Mizo Association’ (YMA), has inaugurated an innovative program entitled the ‘Kawtkai Library’. Launched on the 18th of April, 2020, the primary objective of this initiative is to counteract the lassitude and torpor engendered by the Covid19 pandemic, whilst concurrently fostering a culture of literary engagement amongst the younger generation in Mizoram. This entrepreneurial and socially-minded undertaking serves as a testament to the resiliency and adaptability of the Mizoram people in the face of adversity.

The advent of the Covid19 pandemic marked an epochal moment in the history of Mizoram, initiating a radical disruption in the socio-economic milieu and precipitating an unprecedented era of stringent measures such as lockdowns and isolations. In the midst of this milieu of fear and uncertainty, a vibrant literary culture has emerged as a means of solace and self-expression for the creative writers within the community. The pandemic-induced conditions have presented formidable challenges for the economy and the daily lives of the populace, yet simultaneously catalysed a creative impetus within the writing community. This period has witnessed an upsurge in literary endeavors, particularly among young and burgeoning writers, who have invoked the written word to express the gamut of emotions and experiences, including solitude, anxiety, sanguinity, imagination, and ambiguity, thereby rekindling their ardor for writing.

The arrival of British missionaries in 1894 heralded the inception of the Mizo script ‘A, Aw, B’, catalysing a literary renaissance that endures to this day. Since then, Mizo literature has flourished and expanded, boasting a diverse array of genres including poetry, drama, short stories, novels, and essays. The resulting corpus has been widely acclaimed, with numerous writers receiving national recognition and prestigious awards. Yet, the pandemic-induced lockdowns and quarantines have exerted an unforeseen influence on Mizo literature, amplifying its significance and galvanising the production of new works. In the words of Lalthakima Renthlei, the lockdowns and quarantines have conferred a distinct

advantage upon the literary community, instilling a positive impact and buttressing the recent proliferation of book publications:

The pandemic seemed to have given the Mizo community a chance to engage more deeply and frivolously with creative writing. This is evident from the number of books published from August 2020 till date during which more than 50 books, both in English and Mizo, were published by talented local writers.

The anthology, *Lockdown Literature from Mizoram* (2020), edited by Margaret L. Pachuau, is a poignant testament to the unprecedented historical period that has been inflicted by the pandemic, offering vivid expressions of emotions and experiences that serve to represent and depict the lockdown realities of the Mizo people. The book is emblematic of a new literary genre, “lockdown literature,” that has emerged in Mizoram and bears witness to the resilience and creative spirit of Mizo writers, who have sought to document their lockdown experiences by channeling their emotions of distress, loneliness, and uncertainty into works of art. Through these literary expressions, Mizo writers have conveyed the shared plight, fear, and anxiety of their fellow citizens while also satirizing the government’s handling of the pandemic. The anthology presents an opportunity to explore universal themes of human relationships and freedom, showcasing the enduring power of literature to capture and articulate the human experience in times of crisis. For instance, in her poem “Walls,” Janet Lawmsangzuali likens the virus to a glass or impenetrable wall that separates people, revealing the profound impact of the pandemic on human relationships:

That’s as close as he can get because he cannot pass through
Walls
Masks
Glass. (28)

Another poet, LalsanglianiRalte asserts that the ongoing lockdown, consequent to the Covid19 pandemic, is accompanied by a profound “silence” that signifies “fear and despair,” “hopelessness,” and “anxiety” (“Lockdown” 37), precipitating an atmosphere of unease and disturbance to the lives of Mizoram's people. The first case of Covid19 was reported on March 24, 2020, with the initial Covid-related death being documented seven months later, on October 28, 2020 (Singh). This development instilled widespread dread and trepidation

among the populace, culminating in frenzied stockpiling of essential commodities, and culminating in a series of lockdowns and curfews. Many poets have endeavored to articulate the turmoil and isolation that have become the new norm in these trying times. In “The Divide,” Malsawma illuminates how the human spirit is being suffocated and overwhelmed by the prevailing circumstances:

The bond between neighbours has been cleft in twain
Constant vigilance is now a necessity for survival
Intimacy has become a concern for the population
Civilization is being torn apart at the seams
Mankind’s long-held values are crumbling away. . . .
Suspicious and despondency seem the only constants we cling to. (47)

Margaret L. Pachau opines that the pandemic has prompted a novel outlook on our quotidian existence and instilled in us the ability to accommodate and adapt to changing circumstances. This notion is subtly conveyed through her poem, “Handwashing,” which narrates the transformation of her hand-washing regimen over time:

I have since relearned
how to wash my hands
more rehearsed
more frequent
cleaner
than ever. (50)

In this connection, Lalbiakdiki, too, in her poem, “The New Normal,” demonstrates her creativity by illustrating how the prevailing “new normal” has evolved from the dread of curfews and lockdowns:

To shake a hand, a new taboo
Wear a mask, a new must-do
The siren wails, the night curfew
Empty streets, the city view
Wash your hands, a key resistance
One golden rule, “Social distance.” (35)

In Lydia Ralte's "Unneighbourly," we encounter the challenge of upholding a sense of community and neighborliness amidst physical distancing and suspicion. The narrator, a typical Mizo woman, grapples with ignoring guests and neighbors who visit her out of boredom. While disregarding them appears inappropriate for a Mizo woman, the narrator keeps their company half-heartedly. However, it is the curfew bell that she anticipates the most, for it symbolises the purification of any potential germs (virus) that the guests and neighbors might have carried. In doing so, the curfew bell also absolves her of the guilt of feeling unneighbourly. Thus, the "curfew bell" is emblematic of humanity's endeavor to adjust and adapt to the rapidly changing circumstances.

The Covid19 pandemic has dealt a heavy blow to the Mizo society, which prides itself on its tightly woven social fabric. The consequent measures of isolation and physical distancing have caused the very foundation of their social structure to crumble. The epidemic has given rise to fear and suspicion, causing a schism between *inthenawm* (neighbours), *vengmi* (localities), churchgoers, and other such groups. The churches, which served as a powerful unifying force among the localities, have been compelled to shut down, bringing all church-related services, pilgrimages, and religious tours to a halt within and beyond the state. The government has imposed stringent directives regarding traditional practices like funerals, congregational singing to grieve the dead, known as *zaikhawm*, *lungphun* (stone erection) on the grave, and wedding ceremonies. The people are now confined and cut off in their homes, stripping them of the very essence of their identity. For many, the boundary between the world and the home is vanishing at an alarming pace. This sense of seclusion and detachment has given rise to what Homi K. Bhabha refers to as the sensation of "unhomeliness." Bhabha draws inspiration for this notion from Sigmund Freud's concept of the 'Uncanny' (*unheimlich*), which originally referred to the eerie sensation of encountering something that is both familiar yet terrifying, found within the realm of the intimate. Nevertheless, Bhabha employs it to describe the dismal state of belongingness and the sense of home in the postmodern era. 'Unhomely' does not signify an absence of home or homelessness; instead, it denotes the creeping realisation that the line between the world and the home has become blurred. As Bhabha eloquently puts it:

In that displacement the border between home and world becomes confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting. (141)

Disrupting the shared cultural practice, the unhomely is expressed in a sensation that people started developing the sense that the home is never their home anymore. The home that represents comfort and security has been stripped away from them with the experience of isolation, confinement and seclusion. The sense of the self and the sense of the real and familiar are all gone; the double or the dual perspective thus shaped the new being.

Lydia Ralte's poem "Burning Petals" renders a poignant depiction of a pregnant woman's quest for a sense of home amidst the maelstrom of chaos and illness. Despite the odds stacked against her, the woman remains steadfast in her pursuit of a space that once provided her with solace. Her symbolic act of raining down rose petals as a symbol of solidarity in the battle against the common enemy is thwarted as the scorching pavement engulfs them, serving as a metaphor for the unrelenting heat of the new world. Despite the woman's courageous efforts to adapt and find a place of belonging, she remains in a state of constant flux and estrangement, suspended in an ambivalent realm between familiarity and alienation, unable to achieve a stable sense of homecoming. As Homi K. Bhabha asserts, this "in-betweenness" is a liminal space of ambivalence and ambiguity, which marks a break with the past and propels us into a new future, where identities and homes are constantly being redefined and contested. The poem reads:

From their elevated heights, they rained down rose petals
To show solidarity for the fight against unseen enemies
And in minutes, the burning pavements
Fried the soft petals
But she treks on – to home. (43)

The allegorical pursuit of a home, in this context, represents the pursuit of ideological construction. The home is an emblematic site of a stable identity, characterised by a sense of security and comfort, and where one has resided and is comprehended. Yet, the notion of the home in nations and cultures under oppression represents a utopian, optimistic version of the past: a time of liberty and vitality preceding oppression. Nevertheless, Bhabha contends that

the home and the past are unstable. The space between the homely and the unhomely is a post-colonial space, wherein one can witness the mixing of the familiar and unfamiliar in the construction of identity. The notion is drawn from Freud's concept of the Uncanny, which posits that when the subconscious breaches the conscious, an uncanny moment arises. Similarly, when the world creeps and moves into the home, it shakes an identity which is once perceived to be unchanging and secured. Here, the arrival of the Covid19 makes the homely space unhomely by shaking the sense of security and comfort that it provides earlier.

The intersection of mankind and nature is a frequent and recurrent theme that emerges in lockdown literature emanating from Mizoram. The lockdowns and quarantines have served as an extraordinary opportunity for many to acquire a unique understanding of the intricate relationship between humanity and the environment, as well as the catastrophic effects of human avarice and indifference towards environmental decay, climate change, and the perils of global warming. The literature produced during this time reveals how the pandemic has forced us to confront the limits of human control and our tenuous relationship with the natural world. It highlights how this pandemic has underscored the urgency of ecological activism and the need to mobilise collective action to address the environmental challenges facing our planet. An article in UN Environment Program website published on June 8, 2020 reads:

COVID-19 has underscored the close connection with people, nature and climate and in order to reduce the likelihood of future pandemics and zoonotic risks – we must act now to halt rapid environmental decline. . . humans live in a symbiotic relationship with nature; neither can truly survive without the other. COVID-19 has given us an opportunity to press reset on many of our activities. Let's seize the opportunity to press reset on our relationship with nature and get on track to a more sustainable future. ("The Intricate Balance")

To be precise, much of the writings from the select works taken for this study are about Man's connection with Nature. Gideon Lalmuanpuia, for instance, in a romantic tone reminds us of Nature's indispensable role in reshaping humanity. In his poem, "Parasite Eve," he laments the miseries humanity has endured; however, he considers the adversity as "a prison" that was "self-made [human] creation," and he expresses the hopeful optimism that

the pandemic experience “sleaves ashes of wisdom” to humanity (16). Hannah Lalhlanpuii, in turn, reproaches humanity's avarice and disregard for nature in her poem, “Reevaluation,” and deems the pandemic as nature’s retribution for human misconduct. According to her, the virus and the ensuing agony and affliction are directly attributable to “human greed and negligence”:

That man is the greatest threat to mankind
And the enemy is only our making,
Born of human greed and negligence.
From behind locked doors and sealed masks,
We slowly learn the futility of paper notes,
. . . The cost of our precarious lifestyle
And the value of tranquility. (19)

In the poem “The Reclamation” by Jane Mary Joseph, the very foundation of human beings' right to the earth is called into question. The striking irony of the poem lies in the portrayal of a small badger wandering freely on the streets while humans, mockingly identified as “annihilators,” stare at the creature from their symbolic “cages” and take pictures (26). This incites a deep exploration into whether humans can truly claim supremacy as the primary inhabitants of the planet or whether the natural order is reinstating itself to its original state. The poem opens up a critical space to investigate the complex interplay between nature and human, provoking us to reflect on our entrenched notions of entitlement and power over the environment. The badger, a diminutive creature, is symbolically elevated in the poem, and through this inversion, the poem destabilises the traditional hierarchies that have been instituted between man and the animal kingdom. The poem invokes a sense of ambivalence, a feeling of being caught between the familiar and the unfamiliar, as we begin to re-examine our relationship with the natural world and our place within it.

In the milieu of this literary discourse, the works of Janet Lawmsangzuali resonate with a particular intensity. She hails the Covid19 pandemic as a “leveller” that has rescued humanity from the perilous path it was traversing. Lawmsangzuali's argument posits the virus as an antidote to human greed and hubris. In her view, “earth saves itself once more” as the virus levels the playing field (27). Notwithstanding, SomteRalte has undertaken a different

approach, turning to nature for guidance and inspiration. Her poem “Flower Moon” beseeches the moon to provide illumination to humanity, which has been plunged into darkness by the pandemic crisis. The poem yearns for a leader to guide humanity out of the current predicament. Ralte’s poetry resonates with a sense of longing and an urgent need for direction:

Flower Moon, be kind in your departure,
Flood us with beams of undying hopes;
For each day we are crossing milestones
As normalcy is punctured in the veins,
Driving spineless men into their own pits of doom
While seasoned climbers realize the barrenness of our hills. (66)

The selected writings under study exhibit a recurring theme that centers on the predicament, trepidation, and anxiety experienced by the ordinary people during the COVID-19 pandemic. Notably, the pandemic has disproportionately affected the working class, particularly migrant labourers, who have borne the brunt of the escalating COVID-19 cases and fatalities. The lockdown measures implemented by the Indian government have resulted in the closure of factories and workplaces, exacerbating the hardships faced by this vulnerable population. According to data compiled by the Ministry of Labour and Employment, Government of India, over 1.06 crore migrant workers, including those who undertook arduous journeys on foot during the lockdown, returned to their respective home states. Furthermore, government records indicate that during the period of March to June 2020, there were 81,385 accidents and 29,415 fatalities on the roads (The Hindu, Sept. 27, 2020). These harrowing statistics underscore the profound challenges faced by the working-class and migrant populations during the pandemic. The resultant disruptions to their livelihoods, coupled with the perilous conditions under which they have had to travel, have only served to exacerbate their vulnerabilities. The distressing plight of migrant workers, as highlighted in the previous section, has evoked strong responses from writers and artists, including Siddhartha Gigoo, as well as Jane Mary Joseph, whose poem “Silence” is a poignant reflection on this tragedy. The poem depicts the experiences of a five-member family who, like many other migrant labourers, were compelled to undertake a treacherous

journey back to their home town by foot amidst the lockdown. Prior to this fateful turn of events, the family had left their rural abode and migrated to an urban centre in pursuit of a more promising future. However, the lockdown measures dashed their aspirations and left them grappling with immense uncertainty and despair:

The city that once promised
a realization of dreams,
now metamorphosed
to a cradle of nightmares.

Everything changed overnight. (24)

Forced to undertake an arduous journey back to their native village, they marched on with the rest under the scorching sun, “helpless, tired, [and] hungry” (25). The poem also echoes the plight and pain of the daily-wage labourers in Mizoram, whose main sources of income have been shut from them by the continuous total lockdowns imposed by the state government. Nevertheless, the local level task force (LLTF), the Young Mizo Association (YMA), churches, and altruistic individuals have played a pivotal role in mitigating the adverse impacts of the COVID-19 pandemic on vulnerable and marginalised communities. Such humanitarian interventions are emblematic of the spirit of compassion and empathy that underpins the social fabric of communities in Mizoram. This ethos of generosity and mutual support is poignantly captured in the short story, “Boundaries” by Z. D. Lalmangaihzauva. In the story, the main protagonist, Mawii, and her family find themselves facing a severe shortage of essential supplies during the pandemic. However, the kindness and generosity of the community manifest in the form of donations of sack rice and vegetables, offered without any expectation of reciprocation. This act of communal solidarity reflects the deep-seated values of social cohesion and collective responsibility that inform the cultural practices and norms of Mizoram:

The village Task Force which was in charge of ensuring that the lockdown was strictly followed by the villagers kept a careful watch on families in need of help. . . . Her [Mawii’s] grandmother shed tears of joy when one morning, she found a sack full of rice at their doorstep with a note that read “This is for you. God be with you.”(91)

Such acts of humanitarian assistance are vital in mitigating the adverse impacts of the pandemic and promoting social justice and equity. They serve as exemplars of the vital role of civil society actors and community-level initiatives in addressing the complex and multifaceted challenges posed by the pandemic. Furthermore, these actions highlight the importance of forging robust partnerships between civil society, the state, and other stakeholders to mobilise resources and deploy effective responses to crises.

Despite the traumatic impact of the pandemic on her family, it has had a unifying effect, breaking down barriers and fostering a sense of communal solidarity. The story's protagonist, Mawii, takes on a caregiving role, looking after her elderly grandmother and younger siblings, while her mother is stranded in Myanmar due to the closure of international borders. Mawii's mother is unable to return to Mizoram, leaving the family separated by hundreds of miles. The situation underscores the profound social and economic impacts of the pandemic, including the restrictions on movement, the closure of international borders, and the heightened insecurity faced by migrant workers and their families:

With schools closed and life coming to a standstill, Mawii counted the days trying to comfort her two brothers. She would appear as calm and composed as she could, and always told her brothers that their mother was doing well and that she would return soon. But as more and more days passed she could see that they increasingly became less convinced. Mawii's thoughts ran wild with questions such as, who made international boundaries in the first place, and how far do they go back into the past?
(90)

The suffering and plight of Mawii's family and the untimely demise of her mother in a foreign land, which forms the central tragedy of the story, resonate with the profound anguish and afflictions that people have endured during the harrowing period of the COVID-19 pandemic.

When the virus hits nations and states, anxiety and hysteria instantaneously consumed over almost all people's mind. Response and reaction to it however differs from individual to individual. With uncertainty of the future and tensely waiting for further lockdowns, panic buyers started swarming on local stores all over Mizoram. According to a research conducted by Rinpari Ralte et al, the "increase in grocery budget and increase in time spent thinking

about COVID-19 resulted in more panic buying,” in the case of Mizoram (1446). “Envisioning the Future” by F. Laltlankimi is one story that reflects and mirrors this period. The narratives follow the lives of three different groups of people: an anxious elderly couple, who being frightened by the numbers they saw on television, predisposed their property off to the youngest daughter; an over-cautious mother and son who being consumed by extreme fear and anxiety stayed locked down in their homes even on grocery pick-up days; and a young man, who unlike the others, take the crisis in an optimistic way and discovered new ways to adapt to the situation. These are three different groups of people reacting to the pandemic in different ways. They, however, have something in common: the emotions of fear and anxiety, the fear of the not unfamiliar and the recollection of the things we do not prefer to recall; what Sigmund Freud would have called ‘the Uncanny.’ For Freud, one’s fear is attributable to childhood fantasy, behind which lies an unsettled castration complex. According to him, the uncanny effect is created when repressed infantile complexes are brought back by some incidents in adult’s life. For example, the fear of being sawing/cutting alive is uncanny as it calls back to one’s mind, the familiar or the phantasy of intra-uterine existence. Affiliating to this Freudian concept of the Uncanny, the fear of the external threat, in this case the COVID19 virus, is activating various latent fear and triggering primeval fear of loss and death which in normal days are held in abeyance. Freud argues that the “uncanny is a class of frightening things that leads us back to what is known and familiar,” (195) and also asserts that the uncanny effect is produced when “the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality. . .” (244). Looking through this lens, the fear and anxiety assigned to and generated by the virus may be understood and comprehended.

In conclusion, lockdown literature that has sprung out from the state of Mizoram has many similar themes with other literatures on covid19 pandemic. To generalise, these poems and stories are narrated and shaped in a gloomy tone and the irony and humour are well-devised to convey the central idea. They set a foundation stone in the growth and development of this genre of literature to reach new heights. What is noteworthy regarding this collection is that these poems and short stories are not coming from only established writers and poets but also from young budding writers who during lockdowns have

discovered their love for the art in literature and creative writings. These writers, especially the young ones, have presented the virtual presence of an enemy in the ‘homely’ space of the tranquil people of Mizoram transforming them into a Freudian ‘Uncanny’ in their effort to counter the impact of the Covid19 anxiety. It is indeed significant to note that official narratives on Covid19 centres around the statistical data and scientific facts of the pandemic; while, these authors have delved into the psyche of the common people to record a phenomenal anxiety brought by the pandemic.

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