

THE CONCEPT OF LOVE IN KHASI DRAMA

By

*Streamlet Dkhar*  
Department of Khasi

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DEPARTMENT OF KHASI  
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## AN INTRODUCTORY CHAPTER ON LOVE AND THE DIFFERENT FACETS OF LOVE

Love is one of the most used and least understood word. People use the word very freely. Every time, everywhere people talk of love, but what is love? Love is a four letter word, so is life. Love is life itself. Without love this world would have been lifeless as a mechanical world. Love is like an energy; it is like a current that passes throughout the length and breadth of a metal. It is a strong bond of the two hearts to build up life. To know what is love, one has to look its wide variety of meanings.

Before examining the concept of this wonderful word 'Love' let us take a look, what the Reader's Digest Dictionary<sup>1</sup> defines:

Love (luv) n.l. warm affection, attachment liking or fondness; paternal benevolence; affectionate devotion. 2. Sexual affection or desire; affection between sweethearts thus feelings as literary subject, personified influence, or a God representation of cupid or naked winged child symbolizing love.

The Chamber Dictionary<sup>2</sup> defines:

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1. Published by Reader's Digest Association (London, 1964), p.522.
  2. The Chamber twentieth Century Dictionary.

Love: fondness, charity and affection of the mind, attachment to one of the opposite sex... to delight in with exclusive affection to regard with benevolence.

This word 'Love' captivates many writers of literary creation as one of the most important factors because 'love is a many splendoured thing. It makes them rich and famous, happy and satisfied. Infact, very few poets, dramatists and novelists could manage to ignore this theme. Hence, it must have many facets which deserve a careful examination. To a writer, love is a theme which shower blessing.

This dissertation is to examine the concept of love in Khasi dramas. However, before examining its concept in the Khasi plays it would be appropriate to try to understand the meaning of Love as different writers see. Apart from what dictionaries define the following are the excerpts from some eminent authors. The excerpts need no explanations as the expression are very clear. Starting first from Luther who defines Love as "an image of God and not a lifeless image, but the living essence of the devine nature which beams full of all goodness."<sup>3</sup>

Hellen Keller defines thus:

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3. The New Dictionary of Thought, Revised Edn. (1969), p.369.

Love .... is like a beautiful flower which I may not touch, but whose fragrance makes the garden a place of delight just the same.<sup>4</sup>

D.H. Lawrence<sup>5</sup> sees thus:

Love is a thing to be learned. It is a difficult complex maintenance of individual integrity throughout the incalculable process of interhuman polarity.

Bernard Haring<sup>6</sup> writes that:

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.

F. Alexander<sup>7</sup> writes thus:

Love is the passionate and abiding desire on the part of two or more people to produce together conditions under which each can be and 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.

Voltaire writes that: "Love is a canvas furnished by Nature and embroidered by imagination".<sup>8</sup>

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4. Ibid.

5. Ibid, p.370.

6. Bernard Haring **Marriage in Modern World** Newman press U.S.A. Transform the Germany by Geoffrey Stevens, the Mercier Press (1965) Part II Chapter I, p.75.

7. **Live Better Feel Better, A Reader's Digest**, Selection RDI print and publishing private Ltd (Bombay, 1985) "The Nature of Love" by F. Alexander Magoun.

8. **The New Dictionary**, Op.cit., p.371.

J.A. Karr defines it thus:

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.<sup>9</sup>

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<sup>10</sup>, writes Lydia M. Child.

Colton<sup>11</sup> defines it thus:

Love is an alliance of friendship and animation.

G . Curtis Jones writes that,

Love is the secret and strength of life.<sup>12</sup>

Daniel A. Prescott views towards love is that "Love involves more or less empathy with the loved one. A person who loves actually enters into the feelings of and shares intimately the experiences of the love one and the effects of their experiences upon the loved one."<sup>13</sup> Love bears all things, believes all things, hopes all things endures all things.<sup>14</sup>

Love is the purification of the heart from self,

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9. Ibid., p.372.

10. Ibid., p.372.

11. Ibid., p.373.

12. G. Curtis Jones, **Parents Deserve to Know**, Better yourself Books Allahabad, St. Paul Society Pbn. (Allahabad 1963), Chapter I, p.8.

13. Daniel A. Prescott, **The Child in Educative Process**. Quoted by Curtis Jones, Ibid, p.9.

14. Curtis Jones, Op.cit, p.10.

it strengthen and enobles 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<sup>15</sup> writes Maria Jane Jewsbury.

Tapper<sup>16</sup> 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 pleasure; 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 quintillion whose clay heart is burdened against love.

Love is really an act of the will, it is the determination to give service to another. This service is made easier by the emotions which accompany it and the satisfaction received from it.<sup>17</sup>

15. *The Dictionary of Thought*, *Op.cit*, p.375.

16. *Ibid.*,

17. John Marshall, *Preparing for Marriage*, Libra Books, Darton Larpran & Iodd Ltd., New & Revised Edn. (London, 1962), Chapter, IV. p.35.

J. Lecker<sup>18</sup> writes, "To love is to give oneself, it is to find one's happiness in bringing happiness to some one else, true love is to forget oneself.

Jean Quitton's view is "Neither fervour nor odour is love, that joy, serene and effective, which devotes itself to service that interflow between persons."<sup>19</sup>

Petrarch<sup>20</sup> writes thus:

Love is the crowning grace of humanity, the holliest 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.

South<sup>21</sup> defines that "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".

H.W. Sten<sup>22</sup> does not opine that love is blind, for him, 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

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18. J. Leclerc, *Marriage a Great Sacrament*, Clonmore & Reynolds Ltd. (Dublin, 1953), p.58.

19. J. Quitton, *Essay on Human Love*, Rockcliff Publishing Corporation Ltd., (London, 1951), p.28.

20. *The Dictionary of Thought*, Op.cit., p.375.

21. Ibid., p.371.

22. *Ka Miet Badum Kan Jah* (Shillong, 1966), p.7.

no heart. So, for him, Love has more than two eyes, and is therefore, not blind. ✓

Having shown the different definitions of love by different writers, here there is something more to add without rejecting any of the definitions i.e. Love is an emotional feeling that one has for another person. It is a feeling which governs the powerful drive in the human body and mind. This feeling is like a current that passes throughout the inner heart of a person for another particular person(s).

There are some view points of some writers like Mad Dudevant whom I did not mention above who says that "Love is the virtue of woman"<sup>23</sup> and another writer Emile de Girardin<sup>24</sup> who says "A woman whom we truly love is religion." These two writers give so much credit to women. A question may be put, in which perspective do they see love as? As has been mentioned above that love has many facets, so to observe that 'Love is the virtue of women' does not at all make one satisfied, for it may be virtue of men too; and if we take that "a woman whom we truly love is religion" then what will be the case with the man we truly love. Is it not religion? Taking in the

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23. The Dictionary of Thought, Op.cit., p.370.

24. Ibid.,

narrow sense, Dudevant seems to have erotic love in mind and Girardin might have thought of a motherly or parental love. Love in a mother, may have some qualities that religion has, but erotic love must be somewhat reciprocal, so that one can feel that he loves the person who loves him and vice versa.

When we talk about parental love and erotic love in their respective term, there is also a love of what we call it a brotherly love - where one must however, have the feeling of love for his neighbour which we can take that as "the doctrine of equality, liberty and humanity which comes from our belief in the brotherhood of man though the fatherhood of God."<sup>25</sup> That is the reason why most of the people considers God as a father who binds the brotherly feeling between man and his fellow being. As proceeding on with the concept of love, different types of love occur in the analysis. We can make a brief definition on each different types of Love and its manifestation.

The different types of Love are the following:-

1. (a) Erotic Love or Romantic Love
- (b) Marital Love
2. Parental Love
3. Filial Love
4. Brotherly Love
5. Self Love or Narcissianism
6. Divine Love.

1. (a) **Erotic Love** - The word 'erotic' comes from the word 'eros' which is known as the Greek Love - God, identified by the Romans' 'Cupid'. In christian theology distinctions are made between **Eros**, Plato's word for 'love' and

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25. Ibid, p.19.

**Agape**, Paul's word for 'Love'.<sup>26</sup> Eros is acquisitive desire, an appetite dependent upon external motivation, a response to a quality, in contrast to Agape which is sacrificial giving, gratuitous, unmotivated a creation of a quality. Anders Nygren<sup>27</sup> has argued that "Between Vulgar Eros and Christian Agape, there is no relationship at all. Eros is considered by Plato to be a force which leads the soul in the direction of the ideal world."<sup>28</sup> Aristotle has expanded the Platonic theory to describe 'Eros' as a force in all things, that longing of all things to reach out and become like a higher things ... It becomes the universal force, the primary energy of existence, the power of Cohesion in the universe<sup>29</sup> ... According to Saint Augustine,<sup>30</sup> love which is a longing, a desire for union has two levels - 'Cupiditas' and 'Caritas' Nygren cites that Love of the world and love of temporal thing is called 'Cupiditas', and Love to God and to neighbour is called 'Caritas'.<sup>31</sup>

Sigmund Freud<sup>32</sup> also uses the word Eros to discuss sexuality but it is to suggest something more far reaching than which is a tension in the organism which demands release and leads to muscular actions which will reduce tension. **Eros** is more encompassing it is a cohesive power, it seeks to force together and hold together the portions of living substance.

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26. **Bible** John 4: 8 & 16.

27. Anders Nygren, **Agape and Eros** trans philip S. Watson, Torchbook Edn. (New York, 1969), p.51 (cf. p.660).

28. Leesiegel, **Sacred and Profane Dimensions of Love in Indian Traditions**, Delhi, Oxford University Press, London (1978), pp.7-8.

29. *Ibid*, p.8.

30. Augustine, **Confession**, II. 2, Trans E.B. Pusey Everyman edn. (London, 1907), p.21.

31. Cited by Nygren, *Op.cit*, p.495.

32. Sigmund Freud, **Beyond the Pleasure Principle**, Trans. James Strachey, Bantam edn. (New York, 1959), p.106.

C.G. Jung,<sup>33</sup> has called 'Eros' 'a Kosmogonos', a Creator and father - mother of all higher consciousness and he adds "We are in the deepest sense the victims and the instruments of cosmogonic love. w

Summing up the different views shown above, it appears that erotic love pertains to sexual love in order to meet sexually. As a matter of fact, in strict term, erotic love is not love at all. Erotic love is the means and not the end. It may not stay in the young couple and if it stays, it changes its colour. Erotic love again has two facets of love, one can call it pre-mantal love or romantic love. Both these lead to Marital love. However, it is proper to know also something about the term 'romance' or romantic love.

John F. De Yonker writes thus:

Romantic love is an emotional feeling that sudden 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.<sup>34</sup>

Yonker's view urges to point out that romantic love is not a deep love as compared it to marital love. w  
This is the reason that Yonker says, it is a love at

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33. C.G. Jung, **Memories, Dreams, Reflections** Trans, Richard and Clara Winston Fontana Library edn. (London, 1967), pp.386-87.

34. John F. De Yonker, Thomas E. Tobin **Your Marriage A Practical Guide for the engaged and Married**, Ligoury Pbn. (U.S.A., 1976), Chap.7, p.62.

first sight which sees only peaks of love and unaware of its valley. No doubt, romantic love leads to marital love at its best, and it gradually becomes a deep string attachment in between the spouses. It is therefore, different from marital love and if it is to become to the stage of marital love, both the spouses need fostering it. Yonker sees that Marriage is not only a romantic story but real life, here is what he writes:

Marriage is not a romantic story but real life with sorrows as well as joys.<sup>35</sup>

Yonker's view presupposes that a romantic love can break the relationship between the lovers, it is just temporary as to compare it with marital love, which is permanent, though at times there may be marital conflicts. For further understanding of marital love, a good definition of marriage can again be quoted from Yonker who writes:

It is the gift of two people to each other in an exclusive and permanent union.<sup>36</sup>

In examining his statement, one is satisfied that Yonker indicates the two people he refers to as husband and wife. Taking the words husband and wife, one is clear that it means married couple. Marital love is necessary for every

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35. John F. De Yonker, Op.cit.,

36. Ibid., p.62.

married couple not only to strengthen their romantic feelings but to bring up the offsprings as well. As marriage is closely connected with marital love, so before discussing this aspect further, it would therefore be better to have a clear idea the meaning of marriage itself from some other authors also. In this instant case, Anthony D. Souza<sup>37</sup> points out his views thus:

Marriage is a way of life to which their natural dispositions will lead most people. Every human being basic need is to love and be loved. Married love uniquely meets the need of love.

He further adds that, "marriage has been described as a school where two people must learn the difficult art of living together."<sup>38</sup>

According to D. Souza, marriage is like a school which teaches the couple the art of living together - not only the happy moments but sometimes hurdles of life which arises through the differences they meet in between the spouses.

"Marriage is a devine institution, giving more permanent dwelling to love<sup>39</sup> as Joshuwa Loth observes. Curtis Jones<sup>40</sup> also agrees to this view that "Marriage is an honourable estate instituted by God..."

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37. Anthony D. Souza, **Happiness in Marriage**, Indian Social Institute, New Delhi (1975), p.30.

38. Ibid., p.31.

39. Joshuwa Loth Liefman, **Hope for man** Published by the World's Work Ltd., (1967), p.128.

40. J. Curtis Jones, Op.cit., p.11.

Taking marital love as one of the genres of love, one cannot negate the fact that it embraces within it Platonic love also. This type of love has first been defined by Plato and followed by other writers who claim themselves to be Platonists, C.S. Lewis writes thus:

The original object of human love has simply fallen out of sight before the soul arrives at the spiritual object. The very first step upwards would have made a courtly lover blush, since it consists in passing on from the worship of the beloved's beauty to that of the same beauty in others.<sup>41</sup>

In the *Symposium* we find the conception of a ladder whereby the soul may ascend from human love to divine.<sup>42</sup> The platonic theory of love is to begin from the beauties of earth and mount upwards for the sake of that other beauty, using these as rungs of ladder and from one going on to two and from two to all fair forms and from fair forms to fair practices and from fair practices to fair notions, until from fair notions he arrives at the notion of absolute beauty, and at last knows what the essence of beauty is. This ... is that life above all other which man should live, in the contemplation of beauty absolute.<sup>43</sup> In examining the

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41. C.S. Lewis, *The Allegory of Love*, Oxford Univ. Press reprint (1972), p.5.

42. Quoted by Lewis *Ibid.*

43. *The Symposium* - Socrates is relating the lesson about Love taught to him by Diotima; in Plato's *Euthyphes, Crito, Apology and Symposium*. The Towett Translation, Gateway edn. (Chicago, 1953), p.126.

statement it appears that the aim and source of Platonic Theory of Love is perhaps visible beauty. If Platonic love deals something with what is called visible beauty of the beloved, then what will be the case of a blind lover to whom beauty is closed from his eyes. This view is not accepted in practical modern world. The famous pop singer, Stevie Wonder who was born blind is a famous singer, composer, musician and handles the key board. When he is asked to describe 'beauty' he says what the human eyes perceive is not the same thing that he sees. Anything that is good and godliness is beauty. Hence, visible beauty that Plato means is not the same with the invisible beauty that a blind man feels. Lewis<sup>42</sup> says that the aim of Love for Andreas in *De Arte Honestae Amicitiae* is actual fruition and its source is visible beauty; so much so that the blind are declared incapable of love. On the other hand, love is not sensuality, it may even be claimed that love is a "kind of chastity" in virtue of its severe standard of fidelity to single object.<sup>43</sup> Thus Platonic Love is understood as the love which is seen through visible beauty that who ever is beautiful physically in the eyes of a beloved is also having the same beauty spiritually.

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42. C.S. Lewis, *Op.cit.*, p.33.

43. *Ibid.*, pp.33-34.

2. **Parental Love:** Parental love is a love due by the parents to the children. Parental love is necessary for every married couple who have children. Even the animals have the animal instinct to love and care for their youngs. 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 and this love is special and quite 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"<sup>44</sup>. A mother, especially who carried for nine or ten months in her womb, loves her children much more than any one on earth could. It is because of the mother that a man falls in love with a woman. She is always his first love, who gives affection devotion, happiness and a full diet of Love. So the love of parents for their children has always been far more powerful than any one's love on earth. John Marshall writes that "the mother loves her child and because of this love andeavours 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."<sup>45</sup>

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44. **Dictionary of Thought**, Op.cit., p.375.

45. John Marshall, **Preparing for Marriage** Libra Books; Daton Longman and Todel Ltd., New and revised edn. (London, 1962), p.19.

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Clerence G. Moser<sup>46</sup> 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.

3. **Filial Love:** This love is the one that is due to the parents from their children. When the children reach the stage of understanding they certainly know that there is no other reward, they can give to their parents for bringing them up; it is only Love they could give in return.

John Marshall<sup>47</sup> writes thus:

The child that love its parents obeys and respects them , cares for them when they are sick, provide for them in case of necessity and comforts them in old age. It is love which makes the son or daughter render to the parents the service which is appropriate to their relationship.

Thain Davidson<sup>48</sup> also points out the filial love which writes:

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46. Clerance G. Moser, Understanding Boys, Quoted by Cartis Jones, Op.cit., p.14.

47. Chrtis Jones, Op.cit., p.14.

48. The Dictionary of Thought, Op.cit., p.19.

I know better angury of a young man's future than true filial devotion. Very rarely does one go morally wrong, whose passionate love to mother is a ruling force in his life and continual desire is to gladden his heart. Next to the love of God, this is the noblest emotion. I do not remember a single instance of a young fellow going to the bad who was tenderly devoted to his parents.

**Brotherly Love:** This is the type of love that is shared between one man and another. This type of love is an alliance of friendship between two persons. Ritcter writes about brotherly love thus:

Love one human being purely and warmly, and you will love all the hearts in this heaven, like the sun in its course, sees nothing, from the dewdrop to the ocean but a mirror which it brightens and warms and fills.<sup>49</sup>

Brotherly love manifests itself to one who must be willing to sacrifice for the welfare of others by helping them in every which way they need because "to live is not to live for oneself alone - let us help one another" as Menander<sup>50</sup> observes. The Christian doctrine of the brotherly love has been developed from the commandments which reads: Love your neighbour as you love thyself. Therefore the brotherhood of man is an integral part of christianity noless than the fatherhood of God, writes Lyman Abbott<sup>51</sup>.

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49. Dictionary of Thought, Op.cit, p.374.

50. Ibid., p.369.

51. Ibid.

**Self Love or Narcisianism:** This is the type of love which man has for himself. It may sound selfish in one way. But it is a human nature to love oneself and it is because one wishes to fulfil his own desire, one ought to have self love. There is a legend how this word came about. There was a man named Narcisus who fell in love with his own image in water till he died. This indicates that Narcisus fell in love with himself and this love allows the critics to estimate that it is due to intense selflove which is an illusion that Narcisus died. This kind of love is well depicted in Khasi dramas but not to the extent that any dramatic character of the Khasi plays fall in love with oneself but rather Love himself to possess things he needs and to fulfil his own desires. Self-love always rules the mind and the heart of a person which may lead one to love for something else other than man. It may occur to the mind of such a person to love for fame, money, property etc. All these come from the feeling that could not deny the fact that the love is for oneself. This type of Love may lead the character either to success or failure.

**Divine Love:** The word 'Divine' itself indicates God. However, Divine Love means the Love of God for man. Every human being who believes in God feels that Divine Love is pervading whether one likes it or not. Divine Love manifests itself

in every faith. Even a non-believer finds it is hard to refute this fact. That is why all different types of religions observe the different beliefs, sacrifices and rituals as an act of devotion for their God, whether they gather publicly or individually. Thus God is Love.

The manifestation of Love mentioned in the above section are found in all literatures including Khasi Literature. We know that Literature is a vast subject and it consists of different genres - Poetry, fiction, Drama, Literary criticism, etc. My strategy has been to examine the concept of Love as reflected in Khasi Dramas, to provide a means of understanding some of the attitudes towards Love in the Khasi Dramatic characters and how some other traditions have influenced the Khasi way of Love. However, I am confining myself on the branch I have chosen i.e., Khasi drama. In the following Chapters, I am going to examine the places given to different types of love by the Khasi Playwrights beginning from the first play in Khasi and following my investigation upto plays which came out in 1985.

In the next Chapter, I propose to examine first Marital Love. The reason for choosing this type of Love first, is that Marital Love is the most important link between man and woman, parent and children and vice versa

and between man and the Society. We are very familiar also with the erotic tradition, without which there will be no development in the family institutions and in the Society at large.

## CONCLUSION

The investigation that I have examined shows that love in its various colours has been thematized by Khasi playwrights; and a summary of my major findings would support this statement.

**Marital love.** It is primarily a force which links the hearts of the lovers and results in procreation and the progress of human society. We find this love clearly in the works of Haricharan Roy, Mondon Bareh, Dinonath Roy, peace Roy pariat, Hamarbabiang Myllemngap and Dewi Singh Khongdup among other playwrights I have examined in the second chapter. Dramatists, unlike poets and novelists, could portrait a theme only through the action of the characters. In some plays, including Khongdup's **U Baieit Donshkor** marriage takes place only after a series of intrigues engineered and executed by the hero. It is a matter of accident that the heroine hinted at the possible result of the trial of knowledge between the hero and Syiem Kharai. Since the Hero wins in the test, the heroine begins to reciprocate his love and they marry.

Love of this kind could be one-sided also. Bareh's tragic hero, Mihsngi, does not know that Hui

does not love him as she loves his monthly income. They were married; but the hero discovers the truth before he passes away. The discovery leads to the death of love. For love to succeed, it needs fostering through mutual understanding, the spirit of give and take, and even physical contacts. Indeed, want of physical and sexual contacts leads to the death of love in Mawrie's **Ha ka Hima ka Jingieit**. As I have discussed, broken love could be revived as Myllemngap has done in his **Ka Synjat Ba La Shem Pat** when his Syiem discovers the truth about his Mahadei's children.

**Parental Love.** Children come to this world out of marital love, while some out of lust. Most Khasi plays have both parents and children, or at least one parent, as in **U Mihsngi**. I found that most parents in the plays play a vital role in moulding the future of their children; and most long to see the young ones grow up physically and spiritually. There is an instance of excess love like the one found in Khongdup's **U Baieit Donskor** when a father took too much care for his eldest daughter; but only to know later that the daughter has her own way of life. In the same play, a mother braves all possible dangers to tell the **Syiem** a lie about her own son so that the syiem could have pity on that son and give him job in his palace. The boy

could speak clearly but the mother says he could not though he could do whatever is asked to. It would have been a white lie has it not for the determination of the son, the hero of the play, to live upto his plan; to win the heart of the syiem's daughter. It is only the love the mother has which prompted her to do whatever her son desired.

In F.M. Pugh's *Ka Sawangka ia ki Sanngut Baiap* also I found the love and care of a mother for her children, one daughter and three sons. Though a widow, the mother sent them all to schools. The eldest son is a graduate in law too, while the daughter completed only the B.A. The two others are in high schools. Because the dramatist believes in the heredity of drunkenness from father to children, he makes the three sons die of drunkenness. Nevertheless, the mother has taken all the care possible for her children's welfare. The ruin was the result of their own doings.

I have found, too, that some parental characters wanted their children to take care of them in their old age; some as their duty to God-given children; yet, some do not know. The consolation lies in the fact that most playwrights seem sincere in their effort to reflect the Khasi tradition.

**Filial love.** I have examined this kind of

love in detail in the fourth chapter; but a summary is called for. Some child characters take it as their duty to look after their parents when none else is available to undertake the task. This is evident in Roy's **Savitri** and Bareh's **Ka Drama u Mihsngi**. Jala also depicts a child character who longs to see that his father is looked after; but because the playwright wants to end it in tragedy, the son who is so much concerned for his parent's welfare is sent to death. In the final analysis, filial love depicted by Khasi playwrights takes for granted the Khasi culture and tradition which make it incumbent upon children to obey, love, and care for, their parents.

In the last chapter, I examined the place of divine love and brotherly love. Most dramatists are God-fearing men that they take the presence and the power of God as natural to their lives; hence, the life of the Khasi society. God in whatever name, attribute and nature, is always there in the dramatic world. He is the dispenser of all faiths. He is the most powerful yet kind to human beings. He is provider yet selective only to those who really need him.

Brotherly love as found in the Khasi play has two sides. A good side of it shows friends helping one another to live a full life respected by men and

loved by God; while the other side shows that friends pull one another to the evil end of life. This aspect of brotherly is displayed by Pariat, Pugh and Roy.

Finally, I must state that most Khasi dramatists reflect the real Khasi society as they find it at the time of writing or as they place their characters in a particular century.

I hope that the findings will prompt other scholars to undertake a research study of other themes treated by Khasi dramatists because the scope is still wide.