CHAPTER VI

CONCLUSION

6.0 The study of human values in the selected stories clearly reflected their literary merit. These being the basic themes in literary expression, the stories’ contribution to Khasi literature is firmly established. As highlighted by scholarly views in Chapter II, human values are not confined to the narrow scope of moral and altruistic values, but also include wide-ranging significances manifested in the actual process of living. As showed the presentation is not in the simple moralistic approach but in the complex realities of day-to-day life. These are expressed in different types of human values and manifested in facets and nuances. Further, the styles and techniques in narrating the stories also brought out the authors’ conscious efforts towards value reflection. When measured against scholarly views of Chapter II and the characteristics of the short story in Chapter III, the literary status of the selected stories deserved due recognition.

6.1 The authors’ perception of human values to be basically moral and altruistic in nature

The moral and altruistic aspect

Of the values projected, the moral and altruistic are found to be the most important. The distinction is in the authors’ insight into the moral and altruistic qualities as basic values of being human. Hence, their deep faith in human values of sympathy, compassion, kindness, human goodness and honesty. At a higher level, the intrinsic and universal appeal are
convincingly revealed in the emotional authenticity and the moving drama in Duncan’s stories ‘U Khynraw’ (The Youth) and “U Men Mali” (The Old Gardener). On a lesser impact, the inner values are demonstrated by in the goodness of Warjri’s Mietshai; the sacrificing act of Kharkrang’s Karmel and the forgiving spirit of Lyngdoh’s Vincent. All these stories manifested man’s basic reality of being kind and compassionate in the face of suffering and apathy.

The authors’ emphasis on moral traits as essential human Values

Of significance is the stories’ focus on moral traits of honesty, obedience, sincerity, justice, gratitude, considerateness, moral courage as part of the character portraiture. The characters, which include old men, women and even young people and children, reflected the authors’ preoccupation with moral themes. Therefore, man’s moral well-being is emphasized as the most valuable condition for man as a human being. The moral conflicts faced by the characters, exhibited the application of emotions, reason and conscience in the realization of man’s moral life. This fully justified the philosophical and scholarly views of these aspects as man’s core possibilities for a meaningful life.

Man’s morality as the author’s recurring theme.

The analysis of social stories projected the authors’ vision to be beyond man’s social problems. In the treatment of social evils, alcoholism, gambling, materialism and greed are shown to affect not only man’s social
well-being, but also let to the perversion of the human self. This is seen in Duncan’s drunken husband who was devoid of family feelings; in Warjri’s Kong Jeni biased by her shallow materialism; in Lyndoh’s gambling Tibon deprived of motherly feelings; or in Kharkrang’s government officials loathsome in their lack of fellow feelings. In traditional values, the loss of work values in Duncan’s Kyrhai and Rimai resulted in the corruption of their moral life.

6.2 The practical and realistic approach in the authors’ interpretation of human values.

A marked contribution of the authors in the interpretation of human values is their practical and realistic approach. This is reflected in the following important aspects:

The assertion of man’s moral self in the face of contradictory circumstances

The analysis reflected the authors’ discernment of the interplay of man’s innate sense of values in the face of negative forces and the contradictions of life. In the first instant, Duncan’s characters such as Kyrhai and Rimai may have been submerged by forces of immorality, yet their inner sense helped them changed direction. Warjri’s proud Jeni with her life of luxury, wealth and materialism is shown as capable of a change of heart when confronted with the wrongness of her pride. Similarly, Kharkrang’s rich and self-centred house owners arrogant in their wealth, became humble at the exemplary goodness of Bah Rank.
The authors’ insight in this respect is also seen in the interpretation of human values in the context of life’s contradictions. The uniqueness of being human, is man’s willingness to apply his moral sense even in the face of life’s contradictory situations. Thus in Kharkrang, a brother’s sacrifice for his younger brothers is shown to meet with ingratitude and indifference. In Paul Lyngdoh, the young girl’s efforts to do the right things met with the heartless dismissal from the mother. In Lyngdoh, the contradictions are also seen in the tragic circumstances, which befell a good and responsible young boy depriving him of his sanity. In each story, the projection of these contradictions, fully project man’s conscious choice to uphold inner values. These instances manifested what Mackenzie states as the rational choice and hence the intrinsic worth of such values. These projections also overtly illustrate the implication of the Khasi moral precept of “kamai ia ka hok” (to earn righteousness), which binds upon man to live righteously, walk righteously and so earn righteousness. Furthermore, the stories on the contradictions of life are found significant for demonstrating man’s moral self which in the Khasi context is explained as ‘ka sap tip-briew, ka sap tip-Blei’. H.O.Mawrie’s translation (The Essence 1981: 17) explains this power as “the inherent and instinctive power of know-man, know-God” which man possesses.

**Man’s baser traits and the expression of human values.**

Of significance also is the authors’ recognition of man’s baser traits, which complicate man’s sense of values. This is seen in the depiction of
baser traits of envy, pride, greed and human selfishness. In Duncan’s Worsing and Warjri’s mother-in-law, envy deprived them of peace and led to regrettable consequences. Human pride in Warjri’s Kong Jeni, highlights the shallowness and sham of external things. Kharkrang’s treatment of greed and selfishness especially in typed characters of corrupt government officials calls for serious thought consideration. Similarly, is the human tendency towards self-degradation exhibited in Paul Lyngdoh women’s characters. But yet the manipulation of the plot and character portrayal in the elder authors is such that the voice of conscience is shown to guide them to self-realization. The projections of life’s negative forces, contradictions and man’s baser traits reminded us of Paul Hunter’s observation, that the novel’s presentation is in the context of “the varied, circumstantial and individual outcomes”. Therefore, the Khasi authors display remarkable insights into the realistic factors which influence man’s value perception.

**The authors’ realistic approach reflected in the presentation of the odd and the incongruous**

Further, the focus on the human oddities and pettiness brought out the special strength of the authors in being realistic and balance in their attitude to life. These are displayed in the conceit of Duncan’s clever and witty uncle Lari; the pettiness of Kong Sawon, the fickle-mindedness in Warjri’s labour boy; or the habit of late home-coming in Lyngdoh’s hen-pecked husband. These underlined the authors’ insights into the complex realities of human life, which co-exist with the noble, the idealistic and the praiseworthy. As
shown, each has a place in the fabric of human life as these contribute to man’s value realization.

6.3 Social values of immense human significance in the actual process of day-to-day life

These are shown in the wide spectrum of social values covered by the stories. There are social morals, family values and values of reason and also prudence for responsible social behaviour. In the traditional context are social values of hard work and responsibility, polite behaviour and honesty. The analysis projected these as issues which crop up in day-to-day life, thus ensuring the social well-being at both the social and individual level. In fact, the depiction of alcoholism and gambling so reflected the trauma of actual day-to-day life, that the significance of family values is enhanced. Similarly, the negation of social ethics through corruption, partial attitude, and lack of human sympathy, highlighted these values to be of utmost significance in the congenial and approved day-to-day human relationships.

Further, in this category are Duncan’s explications of offensive habits of gossiping and carrying false rumours as detrimental to peace and social harmony.

6.4 Political values of human significance

In this respect, the analysis shows the younger authors as greatly disturbed by negative developments in Khasi society. These affect the political issues like public peace and security, and the identity and survival of the Khasis as a distinct tribe. Wan Kharkrang’s series project the failure
of government officials to ensure the welfare and security of the public, thus highlighting the significance of political values of justice and equality. Paul Lyngdoh’s stories “U Nongialani” (The Leader) and “Kito ki Sngi” (Those were the Days) powerfully captured the feelings of insecurity among the Khasis who felt outnumbered in their own land due to the influx of ‘outsiders’. The analysis brings out serious issues which in the words of Paul Lyngdoh, touched on serious issues such as “socio-cultural uprootedness” and the “loss of one’s culture and identity”.4

6.5 The Reflection on Khasi traditional values as part of human values

A unique contribution of the selected stories is the authors’ insights into the moral and social implications of the Khasis’ traditional values. The analysis in this section, established beyond doubt the authors’ remarkable capacity to discern the profound implications of these values.

In moral tenets of “tip-briew, tip-Blei” (know-man, know-God) and “kamai ia ka hok” (earn righteousness), the authors do not directly refer to man-God relationship, but implicitly reflect on these values. This is displayed in a number of character projections who closely fit these value expectations. These are Duncan’s hard working and principled old gardener; the courageous Irbon; Warjri’s young husband and wife as good parents and his poor but honest brothers. This is also reflected in the poor tenants described by Kharkrang as “tip-briew, tip-Blei” (know-man, know-God) and Lyngdoh’s young children of Tibon. These lead a hard working and
praiseworthy life of and “tip-briew, tip’Blei” of “kamai ia ka hok”. Duncan also describes in glowing terms, values of hard work as exemplified by the rural folks. Paul Lyngdoh projects a contented and self-sufficient village life, which implies traditional work values. In the traditional context, the authors prominently reflect the corrosion of such values due to the wind of change, which disrupt a simple and honest way of life.

The moral tenets also imply the ethical ‘ought’ and ‘ought not’ in man’s moral conduct leading to a moral condition of “ieng rangbah u briew joit, ban suk u Blei lyngai” (with man asserting his human self, God is at peace). As projected the ‘ought’ is demonstrated in the polite behaviour of Kpa u Bor in Duncan’s “Ka Akor kaba Tam” (Politeness Counts) or in the poor but honest brothers in Warjri’s “Ka Bek Pisa” (The Purse). The traditional ‘ought not’ to harm other people’s ‘rngiew’ (conveyed in Berry’s “Instructions of the Elders”) is strongly suggested in Duncan’s Worsing “Wat Ai Nishan ia Kiwet” (Do not Disgrace Others). It is also visible in Kharkrang’s repentant selfish rich house owners and Warjri’s changed Kong Jeni. In the latter two stories, self-realization and repentance conveyed such a sense of peace and moral well-being, that the Khasi moral expectation of God being well-pleased with the change of heart and the assertion of man’s moral will is fully illustrated.

Of special significance are the projections of the traditional values of ‘tip-kur, tip-kha’. The norm incorporated values of love and mutual respect among family members, with ‘u Kñi’ (the maternal uncle) occupying a focal
position. Duncan’s valuable contribution is in discerning the noble and wider implications of ‘u Kii’ in the matrilineal context and the erosion of his authority in the present society. Presented in the tragic mode, its literary value lies in its power and intensity in interpreting the serious social implications through the loss of this unique cultural value. In addition to these cultural issues, the story highlighted the Khasi essence of the moral truth or “Ka sot” through the old Gardener. In his moral passion and loyalty to the duties of ‘u Kii’, the unchanging truths or ‘Ka sot’ of the Khasi age old values are being clarified. With this the Old Gardener also exemplified the Khasi concept of the intrinsic nature of being ‘Khara’ explicated by Mrs. Sweitymon Rynjah (Tyngkai ia la ki Symbai 1995:23-25).

Another traditional value highlighted in the stories, is the Khasi polite behaviour and sense of decorum and politeness insightfully presented by Duncan in his story “Ka Akor kaba Tam” (Politeness Counts). These are obviously well-being values shown in the Khasi practical wisdom of coping with the realities of life. As documented in Berry’s “Ki Jingsneng Tymmen” (The Teachings of the Elders), these are very much part of the Khasis’ approach to actual living. These are also suggested in the father figure of Warjri’s Bah Ksan in “Sian Kum Ki Bseiñ (Be Clever as Snakes), and Kharkrang’s humane police officer in “U Blei Un Kyrkhu Iaphi” (God bless You) of the Bah Ta En series. That these are ordinary people confirmed the wisdom in the traditional values. But this is not, without losing sight of their weaknesses and illogical aspects, when applied without reason. This is testified by the clumsy behaviour of Kpa u Bor with his polite attitude and
the confirmation of an awkward name ‘Shalaif’ in view of the rigid rituals in the naming ceremony. To this are added the foolish social conventions of throwing a feast on occasions of death in Wan Kharkrang and the superstitious belief in ‘U Thlen’ (demon worship) dealt by Paul Lyngdoh.

6.6 Religious values as contributing to man’s moral self

In the religious context, Christian values of God’s love, mercy and salvation are conveyed through the Christmas message of peace, joy and hope. These inspire faith and hope in the gravely sick Daplin. In Warjri’s “Ka Jingbha ia ki Briew Baroh” (Goodness to all Men), the Christian values of love, gentleness and faith dispelled pride and hatred in Jeni, the shallow-hearted mother of Mietshai. Thus the spiritual experiences are shown to lead to spiritual growth in the poor family and to change Mietshai’s mother into a better human being.

6.7 Man’s individuality as contributing to personal value

While religious values uphold man’s spirit in life’s trying situations, Paul Lyngdoh’s “Ka Rong Jong Ka Jingkmen” (The Colour of Joy) sensitively articulates the human value of the human person. In the intensely individual character of Enfield, the author’s contribution is in projecting the human significance of one’s personal values. Enfield’s resistance towards the stifling work routine is of value as it enables him to regain his sense of personal worth.
6.8 The reflection of well-being values and their human significance

The contribution of the humanists and the well-being theorists is their emphasis on the value of man’s well-being values. As explained in Chapter II, these values make his day-to-day life congenial and worthwhile. Therefore, John Dewey observed “Judgement of values are not confined to matters which are explicitly moral in significance”. The first aspect are special textures of life contributing to man’s happiness. This is demonstrated in the happy man-animal relationship as in Duncan’s “U Khynraw” (The Youth) or Enfield’s love of nature and fishing.

The second aspects highlighted by James Griffin are prudential values and the ability to act rightly. In Duncan, it is the wife’s artful handling of the sale transaction emphasizing values of prudence. It is the practical attitude of a young girl in not believing a deceitful beggar in Warjri’s “Sian Kum Ki Bsein” (Be Clever as Snakes) or a father’s ability to impose obedience on a wayward son in Warjri’s “Ka Jingkwah U Kpa” (The Father’s Wish). It is the competent handling of bah Ta En’s case by the capable police officer in Kharkrang’s “U Blei Un Kyrkhu ia Phi” (God Bless You) showing competence. These episodes fully illustrate the value of prudence and the ability to act rightly, thereby removing the undesirable hassles of life making life happy and tolerable. The well-being effects are also associated with cheer and laughter as well as the sense of good will and tolerance as delightfully presented by all the authors.
6.9 The projection of wit and humour as important human values

The appreciative features of the humorous stories are the authors’ appreciative insight into the value of the humorous and the witty. This is manifested by the authors’ ability to demonstrate this fact as in a boy’s fickle-mindedness or the late home coming of a henpecked husband. The delight of laughter evolving from these stories aptly conveyed the Khasi essence of ‘ka biria bangia’ or entertaining humour.

The other important aspect of humour is presented in the facets of its corrective capacity. These are the Khasi mode of ‘ka biria rai’ exhibited in the parodying presentation of Duncan’s ‘Kpa U Bor’ s or Kharkrang satiric portraits of superstitious characters. All these testified to the authors’ robustness in appreciating the different facets of humour. Thus in the value context, the treatment of humour is shown to expose the undesirable and attack the unsavoury as the social habits of gossiping and false humour. These aspects are ably projected by all authors so that even the petty and the odd are shown as tolerable.

To humour is added the enriching effect of wit. Affected without any sting as in S. J. Duncan, its human value is its delightful effect in sharpening men’s mental capacity as displayed in the war of words between Lari and Sami. This enhances the values of cheerfulness and tolerance. These also add to the sense of well-being as these relieve the monotony and dullness of human life. But when in a satirical mode as in Wan Kharkrang, it exposes
the cunning depravity and self-centredness in man with a forcefulness and
telling effect, which is simply remarkable.

The well being value of human possibilities as enriching the quality of
man’s life

Finally, the value possibilities arising from the uncommon and the
adventurous is found to be competently projected by S. J. Duncan in “Bhei
Skei!” (Shoot Deer!), and Hughlet Warjri in “Ki Dienjat Khla” (The Tiger’s
Footprint), complete the picture of values which may be categorized in the
well-being category. The focus here is mainly on the element of the
uncommon in a situation. In doing so the authors significantly showed
themselves as not missing the value possibilities residing in a situation. The
narrated episodes, which capture the sense of adventure, the thrill and
suspense, once again brought out the authors’ artistic sensibility. The
reflection of the uncommon is yet another example of the Khasis’ realization
of the many sidedness of human life. These possibilities never lose their
appeal to man’s curiosity and are of human value as these give insight into
the meaning of human life in its totality.

6.10 The authors’ essential humanity in their approach to life

The analysis of the selected short stories also reflects on the authors’
presentation of both the sad and the happy. Firstly, it is their depiction of the
suffering and tragic, the human values evolving from the same is found to be
quite comprehensive. But notwithstanding their deep humanity, the authors’
have shown themselves as susceptible to the humorous and the funny. The
sense of humour and wit displayed by all the authors convincingly testified to essential humanity. The author’s human attitude is also convincingly manifested in their attitude towards man’s weaknesses and failings. Thus many of the characters with the negative nature of envy, pride, ego and selfishness are shown as significantly affected with conscience, which led them to repentance and self-realization. Similarly, the effect of humour and wit conveyed in an effortless manner certified to the authors’ personal capacity to be affected by the comical side of life.

6.11 The selected authors and the values of the age

An important criterion in the reflection of human values is the values of the age. Any literary piece worth its value should faithfully express the times and manners of its age. The selected short stories, in spite of brevity constraints, certified that the authors have attained a niche in the Khasi literature by their projection of the strengths and weaknesses of their age. It may be pointed out that while Duncan wrote his stories in the middle 1960s, the other three authors made their appearance in the middle of the 1980s. Within the gap of these two periods, there are distinct value patterns. Those of the earlier period reflected the Khasi traditional values still guiding the lives of the people. It was an age of decorum and tolerance. The latter age showed new values of awareness and also the erosion of age-old values.

Among the three authors, Hughlet Warjri, Wan Kharkrang and Paul Lyngdoh who wrote in the 1980s, Warjri wrote with a pronounced moral element. This places his affinity with the earlier period rather than with the
younger authors. Though writing in the latter period he is found inclined towards moral issues as well as values considered praiseworthy. The anti-social element present in his stories is not very significant and as such does not represent the corrosion of values during this period.

Wan Kharkrang and Paul Lyngdoh, on the other hand, appeared to be significantly exposed to winds of change in the last part of the 20th century. It is a period of social changes in which the old values are replaced by love of wealth, greed, selfishness and human depravity. Accompanying these developments are values of reason and good sense which are typical of progress and developments. This is seen in the questioning attitude on larger issues such as taboos and traditional practices. These social changes are projected as striking at the very root of the Khasi traditional values of *tip-briew, tip-Blei*. Kharkrang’s. Thus the Ta En episodes, exposed the rot of corruption, the lack of ethical and moral sense in human relationship. These are foreign to the Khasi human approach in social relationships. Kharkrang’s stories are marked by a sense of indignance and an uncompromising attitude towards the corrupt and loathsome in the society. This finds expression in the tone of derision and satirical style, which characterized his humour. On the other hand, Lyngdoh’s presentation is marked with a note of poignancy at the moral disintegration in the Khasi society.

These broad trends significantly impacted the authors’ overall attitude to their work. This is reflected specially, in their character portrayal and in the use of language. As the analysis highlighted, Duncan’s characterization
is marked by a basic humanity, in which even the petty and the unkind are treated with tolerance, understanding and wit. Similarly, in Warjri, the characters convey a moral and polite ring. This may be Duncan’s polite Kpa u Bor and his wife, the amiable Bah Melo, or the father image of Warjri’s Bah Ksan, and the teacher image of Kamila. These characters impressed us with the nature of being ‘tip-briew, tip-Blei’. On the other hand, with the younger authors, the portrait of the debased is depicted in its most loathsome form. In Wan Kharkrang such characters depicted in the satiric style appeared harsh and beyond redemption.

The stories of Paul Lyngdoh show that he is greatly concerned with the changing scenario of increasing influx of outsiders threatening the Khasi identity and survival. Added to these are the social evils of alcoholism, gambling, family infidelity gaining the upper hand in society. This results in the scourge of broken homes and the corrosion of human values. The stories “Ka Por San Baje” (At Five O’clock), “Ah Blei!” (Oh God), “U Nongialam” (The Leader) and “Kito ki Sngi” (Those were the days) are exceptional in their reflection of the age. His characters are people of lost hopes, groping in confusion in the absence of moral direction. Presented with emotional intensity, the image recurs again and again. It takes the form of the gambling mother, the alcoholic father, or the proud self-willed woman whose married life became hopelessly tangled up; it is also the mad crowd driven to violence by superstition and the poignant picture of the Khasis hopelessly driven out by outsiders. The overall picture, forebode a bleak picture for the Khasi society as a distinct tribe.
Interestingly, the analysis reflects the dark characters shown as being totally devoid of moral values conveys the sternest condemnation of the authors where evil is concerned. In this respect, even the congenial Duncan reflected an uncompromising stand wherever the representatives of the crime world are concerned. Furthermore, except in Duncan’s drunken Khasi husband in the Christmas story, his other stories show the debased characters as mostly non-Khasis. This may be in the members of the gang in “Ki Mad ia ka Shillong” (They Experience Shillong) or the greedy buyers in “Ka Akor kaba Tam” (Mind your manners). This connotes important value implications. It suggests that the Khasis at the earlier stage are basically guided by sound moral values which check them from wronging their fellow beings. Paul Lyngdoh’s association of the immoral aspect as well as the unscrupulous cunningness with the non-Khasis also significantly points to winds of change.

In the negative developments, Kharkrang has earned a distinction in exposing the greed, selfishness and ego among the Khasis to be on the increase. Presented through representative characters of choice selections, the authors powerfully exposed the shallowness and greed as responsible for the silent sufferings of the weak in contemporary society.

6.12 The stories as reflecting more than one value

Special mention may be made here on the reflection of more than one value in a story. Thomas Gullason emphasized this capacity as the high water mark of a good story in view of its ‘element of renewal’. The analysis
have shown that most of Duncan’s stories have achieved this distinction with the story “Ka Akor kaba Tam” (Politeness Counts) appearing as an exquisite example. This is demonstrated in the artistic handling of the characters of ‘Kpa u Bor’ (Bor’s Father), the greedy buyers, Bah Horshon and Kpa u Bor’s wife. As the title suggests, the story is evidently about polite behaviour, yet the clumsy behaviour of Kpa u Bor almost submerges the theme with its powerful articulation of the value of prudence. Similarly, on a lower but with a distinct note, is the projection of negative values through the realistic portrayal of greed and selfishness in the stereotyped characters of the unscrupulous buyers. Thus the story also sensitizes the human value of fellow feelings.

The other story like “U Men Mali” (The Old Gardener) projects multiple values. While reflecting cultural values of ‘u kñi’ (the maternal uncle), the Old Gardener presents a complex character of a principled life with human compassion. In addition in his character, is the distinct projection of the Khasi way of life of hard work but not oblivious to the appeal of music resorted to after a hard day’s work. The story “Ki Mad ia ka Shillong” (They Experience Shillong) while highlighting traditional work values, also highlights negative values of a repugnant immoral life. But added to these are values of repentance and self-realization. The stories of the other authors could not earn such distinction although it can be said that these stories have also suggested other values in addition to the thematic value. Therefore, the projection of other values as discussed serves as an
important signpost of excellence in the writing of short stories which future writers should take note of.

In conclusion an important point to be highlighted is the stories’ capacity to project not only different types of human values, but also facets and nuances of these values. This is amply demonstrated by facets of the moral, social, and traditional values. But of importance in the actual process of living are the nuances of values. This is illustrated in values as such prudence. Whereas in “Ka Akor kaba Tam” (Politeness Counts), prudence is the artfulness in not being outwitted in business dealings, in “Sian kum ki Bsein” (Be Clever as Snakes), it is the simple act of not trusting strangers. In Duncan’s “U Khynraw” (The Youth), feelings of compassion leads to acts of benevolence ending in the recovery of a wounded dog, in “Ka Lanot u Khymnah Siku” (The Fate of a School Boy) Kamila, a school teacher felt pity for an ill-treated boy. This projects the importance of a caring attitude so essential in teachers. These facets and nuances projected in the varied situations of human life brought out the flexibility of human values as emphasized by scholarly views in “ . Chapter II. These conveniently fit diverse and varied human situations in day-to-day life.

6.2 The authors’ styles of narration and the expression of human values

6.21 The Impact of the age in the authors narrative style

In this context, two features are reflected. Firstly as mentioned, the impact of the age significantly influenced the authors’ narrative styles. This
is evident in the superior style of Duncan compared to the simple style of Warjri and the summary third person style of Kharkrang and Lyngdoh. This is due to the merit of the dramatic effect artistically used by Duncan. It explains the author’s convincing presentation of his stories and its characters. Hence, the emotional credibility specially, in the reflection of human values of compassion and concern, kindness and sympathy. In addition, his language is characterized by a note of politeness and tolerance accounting for the engaging artistic effect, while the simple style of Warjri with its moral and polite ring, affects an appreciative note of authenticity. These effects are found lacking in the style of the younger authors who appear to be too emotionally absorbed in the serious moral, ethical and social issues of the day to effect the author’s distance. The overall result is ‘telling’ instead of ‘showing’, which could be achieved through the dramatic effects. Thus, Kharkrang failed to garner a desired emotional response in his projection of the suffering of the weak and ignorant. This significantly minimizes the required impact of the human values, which the author sought to impress upon the readers. In Paul Lyngdoh while the summary leads to the monotony of the discursive and philosophical, the use of the dramatic as in “Ka Khmat ba Phuh Sam Rkhie” and “Kito ki Sngi” (A Smiling Face and Those were the Days) is in too heavy measure that it borders on the sentimental. At such it mars the sense of credibility.

A comparative study shows Duncan’s literary achievement through his ability to maintain distance from his work. The author achieves this by toning down the emotional effects of the first person by diverting to the
plural form of ‘we’ instead of ‘I’. This is seen in sections where he focused on his characters’ special qualities. It is also his resort to the dramatic narrator, which accounts for the poise and elegance in his style convincing the readers through ‘showing’. In addition to these effects, the style of Duncan is also interspersed with wit and humour which stimulate the readers interest. With the other authors, especially the younger authors, the merits of the dramatic effects are yet to be discovered and exploited.

Nevertheless, there is no doubt as to the authors’ individual efforts in value reflections. This gives a characteristic individual imprint to their style, be it the simple lucid style of Warjri, the lively sentences of Kharkrang or the poetic overtone of Lyngdoh’s diction. Comparatively, the literary effects in Warjri and Kharkrang are their ability to avoid the tendency to ramble. These sharply contrast with Duncan’s exquisite pieces such as “U Men Mall” (The Old Gardener) and “Ka Akor kaba Tam” (Politeness Counts). In this respect, Paul Lyngdoh has still to improve, since in the study of value reflection, the intrusive voice of the author affects readers value response. This is specially manifested in Kharkrang’s and Lyngdoh’s moral stories. Incidentally, it is also displayed in Duncan’s Christmas story of the sick Daplin making the author to appear too keen to project the Christian values of hope and faith during Christmas.

6.3 The use of literary techniques in the reflection of human values

The analysis on the use of literary techniques confirms the authors’ conscious efforts to express their sense of values. This is evident in the
artistic use of diction by Duncan, Kharkrang and Lyngdoh to reflect specific shades and nuances of meanings in human actions and attitude. In Warjri, the simple diction is compensated by a sensitive use of dialogue. The design and arrangement of sentences which affects simplicity or intensity, expressively communicate emotions and moods giving a life-like result. In addition are the intelligent and imaginative use of metaphors, similes and symbols. As shown, these lit up the value insights of the authors. This enables us to perceive the values or their negation in different human incidents in the most subtle and meaningful manner. All these reflect not only the value awareness of the authors, but their conscious efforts to convey those values through their stories.

In conclusion, the analysis and study firmly established the ability and the literary merits of the selected authors. Considering the varied and diverse aspects of the human situations that a writer has to express, R. A. Scott observes: “To give us the whole truth he would have to present to us all the views from all the points, the totality of possible experience that could enter into an infinite consciousness”. In the context of human values, the analysis projected the authors as achieving to express human values to the maximum possible extent. In the overall analysis, while the stories meaningfully highlighted the intrinsic values of being human, they also direct attention to values evolving from the practical day-to-day life. But these are without losing the value possibilities in the strange and the uncommon, which never cease to appeal to the human sensibility. In addition, the projection of the traditional values establishes an important fact highlighted by Paul Tillich
that “our knowledge of values is identical with our knowledge of man”.\textsuperscript{10} The reflection of the multifaceted nature of values reflects the multidimensional nature of human life. This again confirmed Tillich observation, “value is man’s essential nature”.\textsuperscript{11} In conclusion, this study directs attention to an important fact that for man as a human being, the consciousness of all these values is a life truly valuable. Therefore, in the reflection of human values, it may be stated that the literary achievement of the selected stories is of a no mean order.
End Notes

11. *Ibid*.