

**KHASI WOMEN AS DEPICTED
BY MAJOR KHASI NOVELISTS
AND DRAMATISTS
(1939 - 1989)**

By

Miss Dakamon Mawroh

Submitted to the North Eastern
Hill University in fulfilment of the requirement for
the Degree of Doctor of Philosophy



Department of Khasi
**NORTH-EASTERN HILL UNIVERSITY
SHILLONG**

1990

CHAPTER- V

CONCLUSION

In the first chapters I have discussed much about the concept of Khasi womanhood who are unlike the women of other countries of the world because Khasi women share equal status with men. Therefore, a Khasi thinks that no such feminist movement is applicable to the Khasi society. Perhaps the Khasis is the only race in the world which consider the mother as the soul of life; the soul of inspiration; the preserver of all traditions, usages and conventions; the gaurdian of all ancestral properties and above all, the keeper of the clan's religious rites. If a woman happens to be a khadduh she prepares all the necessary items for various religious ceremony; but, it is her maternal uncles or brothers who perform the rituals. Women are not confined to household chores only. They contribute to the family income by engaging themselves in different

economic activities. Traditionally, women cannot participate in village commune or State assembly. They cannot normally hold office of syiemship, Sirdarship, Lyngdohship or Wahadarship. They are however, free to participate in all socio-cultural activities like dances, celebrations, funerals and marriages.

Though the practice of clan lineage and inheritance of property is followed from the mother's side, yet women are not all in all powerful. She is however, a much burdened individual, for, she has to shoulder heavy responsibilities to ensure the welfare of the family. She is to look after the welfare of the orphans, widows and wowers of the clan when any calamity would fall on them. Hence, within the clan-land a plot of land known as "Ka Ri-phniang" is kept apart, and the income therefrom is used for giving shelter and keeping such persons as part of the clan and not away from it.

The second chapter entitled Khasi Womenhood in

the idyllic world is further sub-divided into two sections - "A" and "B". "A" is entitled The dream old world of P.E. Swer and S.J.D. Hoojon, whereas section "B" is entitled Good Women but not so ideal.

P.E. Swer succeeds in portraying an ideal traditional Khasi woman through his heroine Lekhimai. She is a specimen of an ideal Khasi woman who gets married to Mangkara according to Khasi religion and culture. She is often addressed with a typical lovely name 'Chakoina', a name signifying the good qualities of her character.

S.J.D. Hoojon too succeeds in portraying women characters like Shatai Rande and Kmie u Bor. Like all village maidens Shatai is modest, humble, respectful and intelligent. She dares not accept the Syiem's proposal without her brother's consent. Kmie u Bor is depicted as a hospitable, considerate and loyal co-partner of her husband.

Lasubon and Pherlibon of D.T. Laloo are depicted

as simple young women belonging to the present society. Shitala Koina, Kortimai and Syntiewbon of D.S. Khongdup are good examples of Khasi womanhood so also Maibon Rani and Meirisan of D.S. Khongdup are responsible mothers who are greatly concerned for the welfare of their children.

The emergence of the First World War and the Second World War are responsible in bringing about all kinds of social evils in the Khasi society. Women being in the weaker sex are the first to be victimised. Examples can be cited from the play of P.R. Pariat "Ka Shangkhawiah Ki Rang". Madina the heroine of the play is victimised and thus turns out to be a call-girl. Rimai, Hunmon, Melina, Lina, Wilan, Dalin and of other writers are examples of such women who fall victims of social evils.

The last chapter deals with the art of characterisation employed by different writers namely Peace Roy Pariat, S.J. Duncan Hoojon, Leslie Harding Pde, Donbok T. Laloo, Remy Phankon, Gloster S. Rapthap, W. Tiewsoh and Khrawkupar Kharlukhi. The art of

characterisation differs from one author to another. Peace Roy Pariat depicts Madina as the main heroine of the play "Ka Shangkhawiah ki Rang". As a woman belonging to the critical age of social evils she is victimised through the witchcraft of Shamarkhan, a man who possesses magic power. S.J. Duncan Hoojan justifies the position of women saying that they are weak and thus exploited by men of bad characters. Rimai, the main character of "Ki mad ia ka Shillong" is an example of such women. L.H. Pde succeeds in the portrayal of women character. In his first novel Ka Khun Ba La Jah, he justifies Hunmon's position, a simple village girl who is being misled by the hungry sex maniac men. Melina, the tragic heroine of Ka Bih is a good and simple girl but through unavoidable circumstances she turns out to be a call-girl in her later life because she is instigated by her mother. In another novel U Raimon bad ka Dashisha women characters dominate the men characters. The story rotates around Dashisha, the heroine of the novel. Raimon, Dashisha's lover and fiancée plays

the role of a saviour. In another novel Tang ma phi khun baieid, Pde succeeds in the portrayal of both men and women characters. In this novel we find that men characters dominate the women characters. Bianglang, the hero of the novel is a man of status and influence. He is a round character. The story of the novel rotates around him. In U Mooiong or The Black Gold, Pde presents characters of different status, rank and family background. Raplang is the main hero of the novel. The female characters are Kalpana Devi, Dianghun, Jngiar and Emhi Dkhar. D.T. Laloo in his novel Ka Jyrsieh ka Longbriew Book I and II portrays Kynsai as the hero of the novel. Kynsai is the novelist's mouth-piece. There is no heroine in the novel, for all the female characters possess equal status. They are call-girls whom Kynsai hold interviews about the reasons behind their profession. In another novel Ka Kam Miet, Laloo succeeds in the portrayal of women characters. Women characters here seem to dominate the male characters. Remy Phankon in his novel Dak

Bangla I & II depicts Shilak as the hero of the novel. All the other characters rotate around him. He may be considered as the best specimen of male character. Other male characters are Padian and Maitphang. The female characters are Dalin or Linda, Dalin's mother and Jrain, Shilak's wife. Gloster S. Rapphap in his novel Ka Miet Badum Book I and II succeeds in the portrayal of male as well as female characters. Rapphap in the author's mouth-piece and is depicted as the hero of the novel. Dawamon, another male character is depicted as a round character. The female characters are Kerlin, Berlin, Kong Janai and Kong Bither. Rapphap's another novel is Sha Sor Ka Mem Baielit. Donald Majaw is the hero of the novel. The other male characters are Babul and Shanbor. The female characters are Rosie Clare, Daisy Clare, Danica and her sister, Kmie ka Per. Another novelist, W. Tiewsoh in Ka Kam Kalbut depicts about the rural life in Mustoh village. The female characters are Noli, Nel, Billianda and Kong Eno. The male characters are Mel, Along, Kordon, Hendi, Naising.

Doni, Nadar and some others. Khrawkumar Kharlukhi is a modern novelist whose first work is Ka Melody published in 1989. Melody is the heroine of the novel. The story of the novel rotates around her life. She belongs to a modern society, yet her life is different for she lives in an isolated world of her own. The other female characters are Kiki, Kit's mother and sister. The hero of the novel is Kitlang, Melody's fiancée. The other male characters are Bah Dring, Melody's uncle and Kit's father and his maternal uncle.

There is no necessity to repeat the role of all female characters in all the plays and fictions during the period under review. Suffice it to say that the role of the important women characters have already been examined in the previous chapters. I regret to say that I have omitted a number of characters in some other fictions because of the fact that my thesis will become too lengthy. However, I have selected only few selected women characters from the best plays and fictions which

are considered by many readers as best specimens
of the best works by different authors during the
period 1939 to 1989.

