CONCLUSION

Although the journey of Bengali drama started through translation and art of acting, yet it is Ramnarayan Tarkaratna’s drama *Kulinkulasarbasva* by virtue of which the actual journey of victory of Bengali drama started. Different dramatists appeared in the tradition of Bengali dramatic literature immediate after Ramnarayan, and whose contributions helped the repertory of Bengali drama in advancing toward the path of completeness; such as the dramatists created multifarious dramatic characters, also similarly creating humorous or comic characters kept that tradition going.

The comic characters were created in the initial phase of Bengali drama primarily as a likeness of any specific mode of mind or as a supporting ladder of any specific ideology. The dramatist in the drama *Kulinkulasarbasva* has resorted to comic characters to spread a specific ideology sarcastically castigating kulin system. The overall picture of various categories of society has been revealed through the very names of multiple characters. It is understood from the names of Anritacharya, Subhacharya, Bibaha Banik, Bibah Batul and Udarparyan respectively that they have come up in the drama as a symbol of different unchanged ideas and thoughts. The character Munsob in his drama *Jeman Karma Teman Phal* has represented the contemporary ignorant and worthless Munsob community and the comic characters fathered by him have represented some specific classes and hence consequently his characters in the specified identity of flesh and blood have not been able to be complete in self.
So far the Bengali drama is concerned, it is Madhusudan Dutta who staged exact revolt against it. He not only wanted to write dramas, rather he desired to compose genuine modern Bengali drama, so he did not keep himself confined in any tradition, nor did he follow any tradition even in respect of any dramatic character. He created humorous character like *Bidushak* due to influence of Sanskrit drama; yet *Bidushak* created by him is not a man of dull taste like that of Sanskrit drama. Though *Bidushaks* belonging to *Sharmista* and *Padmabati* bear the influence of Sanskrit drama, yet on many occasions the harsh reality of life has been exposed through their speeches so, Madhusudan’s *Bidushak* in many cases has turned to be a critic, and what is different from *Bidushaks* of preceding dramas.

Dinabandhu Mitra, too, like Madhusudan in regard to creation of the character of *Bidushak* has not followed the stereotypical sanskritized tradition. The royal friend Madhab of *Nabin Tapasvini* despite being a *Bidushak* has focused light on esoteric fact of life through his light talks. In this context he inspite of being a *Bidushak* is a true critic of human character. The impact of humour is very lofty in his drama. The characters like Nimchand, old Rajib madly longing for marriage of the drama *Sadhabar Ekadashee*, and on the other hand, Aduri, the characters of Rayats although generated enough comic sentiment in the drama *Neeldarpan*, nevertheless characters are soaked with pathetic sentiment.

Jyotirindranath Tagore wrote a few farces, but he introduced a new trend in respect of writing farces, the dramatists upto Dinabandhu used to write dramas on the basis of dirty and indecent matters of contemporary society, but Jyotirindranath kept himself free from that tradition; rather he with a refined and clean taste paid heed
to funny elements of life. The romantic tidal waves that come following the independent thinking in the mind of the educated class of nineteenth century accompanied with unbound vapoury has its impressive impact on the farce of Jyotindranath. He also mentioned faults and perversions of character, but now here did it become violent with the strokes of sarcasm. Despite his well familiarity with Sanskrit dramatic literature, yet the character of *Bidushak* has been surprisingly absent from his drama.

It is Girish Chandra Ghosh who, above all, wrote multi-coloured dramas in the flowing tradition of the Bengali dramatic literature. Both Madhusudan and Dinabandhu Mitra converted *Bidushak* with vulgar taste of Sanskrit drama into a critic from a buffoon. Their *Bidushaks* have also scathingly criticized human life through apparent jocularity of life; but *Bidushak* in the drama of Girish Chandra is seen to be in a bit charged form; such as *Bidushak* of the drama *Jana* is not only devoted to king and a faithful companion of the king, but also a main source of devotional sentiment in the drama. The arrival of *Bidhushak* in the drama is as a vehicle of preaching virtuous *bhakti*. The novelty that Girish Chandra showed in creating *Bidushak* type comic characters is absent in the creations of other dramatists. He wrote some farce named *Panchrarang*, and where though exist strokes of sarcasm, but no flowing stream of soothing comic sentiment.

Amritalal is one of the followers of Girish Chandra. Deep ideas and truths are available in the drama of Girish Chandra, but on the other hand Amritalal composed farces resorting to distortion and disaster of Public life and who had no interest for grave and serious matter; rather the shadow of satire is seen in his farce. It is found by
studying his farces that the perverted community of men and women of west happens to be the target of his sarcasm. Amritalal satirized women liberation and newly awakened Brahma Samaj through the comic characters like Hirimba, Bilasini karfarma, Kishori, Baburam etc.

It is the tone of social sarcasm which becomes obviously distinct through the comic characters in the farces and dramas of Dwijendralal Roy; and so who shot his arrows of sarcasm at different communities of contemporary society in his farces namely Prayashchitta, Tryahasparsha etc. He cast his angry glance equally over ancient and new communities in terms of their perversions and immoral practices; but in this respect he had neither any extreme conservativeness nor any favouritism.

Rabindranath has been the most successful dramatist in the history of Bengali dramatic literature. The tradition of Bengali drama changing it stereotypical course of movement under his penmanship has flowed down toward a new path, and it is he who first time filled the pages of Bengali drama with multiple diversities. The priority of satire is very less in his dramas and farces; rather it is wit which appears to be prominent. That’s why a well integrated and sense of mensuration, orderly setting of words are observed in his sentiment of mirth. The characters like Baikuntha of Baikunther Khata plus Kedar, Tinkari of the same drama, Akshay of Chirakumar Sabha including Chandrababu have become comic one by virtue of polished descriptive quality of the dramatist.

The role of dialogue in drama is undeniable. A successful dramatist uses dialogue in conformity with character itself dialogues
of different hues are applied in different types of characters, and what cannot be an exception in case of comic characters as well. A dramatist creates comic characters with different aims and objectives in his mind. The specific purpose centering which a dramatist creates comic characters, their language and dialogue are also in line of that purpose; and here lies the acid test of the dramatic ingenuity of a dramatist. That dramatist is great who is able to harmonize the uniqueness of the dialogues of comic characters along with very presentation of such characters. It doesn’t seem that no other dramatists except Girish Chandra, Dwijendralal and Rabindranath have achieved this kind of success in Bengali drama.

The sixth chapter contains a discussion on the language of comic characters, who sometimes speak in poyar metre and in an ornately enriched language, and again sometimes the comic characters are heard to speak in pastoral and vulgar languages; and which have become savoury by virtue of the descriptive quality of the dramatists, but the well accomplished and suggestive dialogues of the comic characters of Rabindranath have made them life-like.

In fine, it may be said, the creation of comic character is a conscious dramatic art, and the dramatist through the creation of comic characters fulfills a specific purpose in the drama. A dramatist feels the necessity of creating this specific type of characters with a view to advancing the main purpose of drama towards right path; but all the dramatists of Bengali literature could not equally in a satisfactory way attain success in this regard. Hence, on some occasions in course of creating pure dramatic characters, there came up sometimes the indication of comic characters, that is, that which cannot be called a comic character in proper sense of the term. Such
characters might have come into existence out of inability of the dramatist, but, on the other hand, the prolific dramatists presenting comic characters consciously in the dramas have added a different dimension to drama.

However, it may be said in this context that each and every dramatist in conformity with his own individual mindset as well as dramatic requirements has changed or developed the tradition of comic characters.