PREFACE

The act of laughing is a natural propensity and this, too, is primitive and eternal like other propensities. Generally when cheerfulness crops up in mind, then it gets its external revelation through laughter. When the writers expose the comic sentiment through any character, the character concerned then becomes ludicrous and such type of characters are called comic characters. The salient characteristic of a comic character is to make readers and spectators laugh in various ways.

Like other genres of literature; plethora of comic characters are also seen to be present in the Bengali drama as well. The playwrights through these characters satirized and here and there severely castigated different social maladies and bad practices, such as polygamy, prostitution, drinking of wine, bad effects of English education, individual liberty more than what is needed by means of presenting comic sentiment. Apart from that, on some occasions, only pure comic sentiment was presented by virtue of such characters. Moreover, these characters providing dramatic relief in serious dramas offer some respite to readers. Hence, the importance of these characters is in no way insignificant. So, we have decided to undertake such type of comic characters in Bengali drama as the topic of my research work under the title Comic Characters in Bengali Drama (From the Beginning to Rabindranath Tagore).

This thesis has been divided in six different chapters including some sub-chapters. We have made the division of this research work into the following chapters:

Chapter I : Introduction
Chapter II  :  The Comic Characters in Bengali Drama of Early Ages

Chapter III  :  The Comic Characters in the Drama of Girish Chandra Ghosh

Chapter IV  :  The Comic Characters Created by Other Famous Dramatists in the Aftermath of Girish Chandra Ghosh

Chapter V  :  The Comic Characters in the Drama of Rabindranath Tagore

Chapter VI  :  The Dialogues of Comic Characters

The first chapter contains discussion on comedy, nature of comic characters as well as different types of comic sentiment. The chapters from second to fifth have turned spotlight on the nature and role of comic characters that crowd in the dramas and farces of Ramnarayan Tarkaratna, Michael Madhusudan Dutta, Dinabandhu Mitra, Jyotirindranath Tagore, Girish Chandra Ghosh, Amritalal Basu, Dwijendralal Roy and Rabindranath Tagore. The course of discussion is carried out regarding language and dialogues of all these comic characters in the sixth chapter.

In our backnotes we have mentioned the names of authors, the titles of books and the concerned page numbers only. Details such as year of publication, place of publication etc. would be available in the bibliography. In the backnotes and bibliography we have used some abbreviations. There are certain words and idiomatic expression in Bengali which defies translation and if translated literally the suggestion and implication are lost. For this reason we have used rhymes, songs and certain regional words as they are. In our thesis, in transliterating the Bengali words, we have kept in mind their pronunciation in Bengali. We
have kept the title of books, transliterated Bengali words in Italics and specific Bengali words within quotation mark.

My guide Prof. Amalendu Chakrabarty extended his inexpressible help and co-operation to me in conducting the present research. I offer my pranams to him. Had my honourable guide not been so, I would not have been able to complete this herculean task. He helped me in sorting out the topic, purveying necessary pieces of advice and instructions and providing relevant books. Everything from his end has come to me as a shower of encouragement and inspiration. In addition to that, all the professors and other employees of the department of Bengali of university co-operated me with no hesitation in their mind. So, I offer my thanks to Bengali Department and also I am thankful to National Library, Bangiya Sahitya Parishad.

The Venerated personalities without whom, this research work would not have been possible are my late lamented mother and my father. I offer them my humblest pranams. It is their sincere impetus which has injected dose of inspiration into veins of my activities. Side by side my teacher Prof. Subrata Basak, my dada and boudi and wife helped especially. I offer my thanks to Sri Gunjan Dutta, Sri Nikhil Ranjan Chakrabarty, Sri Kamal Lodh, Sri Himadri Chakraborty, Sri Nabajit Roy, Sushanta Mandal and Subhajit Saha who have greatly helped me in many ways in my research work.

Date: 28/04/2017
Place: Gauhati University

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